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# FLORENCE HOME NEEDLEWORK

1891



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1887. 96 PAGES.

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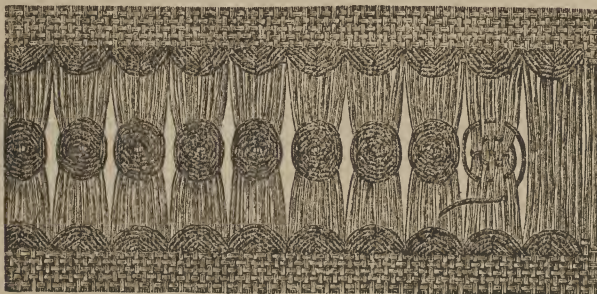
Nonotuck Silk Company,  
FLORENCE, MASS.

**"Florence Home Needle-Work."**

1888. 96 PAGES.

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# FLORENCE

## HOME NEEDLE-WORK.



FLORENCE, MASS.  
NONOTUCK SILK CO.  
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## INTRODUCTION.

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"FLORENCE HOME NEEDLE-WORK," for 1891, is the fifth of a series published under this title, the first having been printed in 1887 and the second, third and fourth in 1888, 1889 and 1890. Like its predecessors, the 1891 edition consists of a collection of descriptions of various kinds of work which come properly under this head, and which has been compiled by a writer on this subject from the libraries and museums of Europe, where needle-work has been practised by the people in all conditions of life for many centuries. The descriptions are illustrated by engravings made by our own artists expressly for this edition, and are so clear that we think little difficulty will be experienced by our readers in the use of the beautiful stitches employed by the people of other countries in their home needle-work.

An illustrated chapter, "Our Last Fair," by a writer who has before furnished several articles to this series on various subjects, will, we hope, receive the same favorable consideration from our readers as have her past contributions. "Aunt Louisa" again permits us to copy from her "Embroidery Sampler" some specimens of work, which our engraver has portrayed in his usually clear style.

### HINTS TO PURCHASERS OF MATERIAL.

In the descriptions of needle-work which are found in the following pages, frequent mention is made of suitable material. In the selection of silk threads care is required. Buyers should note carefully the labels on spools and skeins, for the purpose of obtaining a reliable brand, and should note also the size. If a silk thread is to be used on wash material, then it must be a wash silk; hence the importance of the name. By reference to pages 17, 28, 85, 86 and 87, the

reader will find engravings of spools and skeins of Corticelli Wash Silk. On each skein appears a ticket showing the brand as well as the size and shade numbers. Light material requires light-weight silk, and coarse, heavy stuff should carry a silk of corresponding size, which is indicated by these labels. Mention has been made by the compiler and contributors of some uses for the various kinds of material and work described under different heads; but we shall expect our readers to discover many other ways to usefully apply the numerous suggestions in needle-work to be found in this collection. We desire to add, however, some information as to silk for knitting, which is of special importance to any one desiring to knit or crochet, as either requires silk of great uniformity in size and quality.

Florence Knitting Silk is made of the best quality of *pure* silk the market affords, prepared by combing in a manner similar to that adopted in the preparation of fine wools when intended for knitting purposes. It is *only* in this way that the peculiar "soft finish," so noticeable in all silk threads bearing the *Florence* brand, is obtained. Silk knitting yarns made by combing are *very uniform in size*. They have a *rich, subdued lustre*, which is fully preserved, and even increased, by frequent washings. It is our purpose to offer the *Florence* Silk in no shade which will not bear reasonable washing without impairing its beauty of color.

Florence Knitting Silk is always sold in one-half-ounce balls. It is made in two sizes, No. 300 (coarse) and No. 500 (fine). In buying, see that the brand FLORENCE is plainly stamped in one end of the wood on which the silk is wound. Both sizes can be obtained in a great variety of colors, matching each season all the popular dress and fancy goods shades.

Corticelli Knitting Silk is also made of the best quality of *pure* silk, but is *not* prepared by the "combing process," as is the *Florence*. Instead of this, the fibre is removed from the cocoon by the slower and more expensive method of

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reeling. This produces a thread of higher lustre, but lacking in the "soft finish" quality. In point of durability there is nothing to be desired in either brand. Both are excellent; those who admire the beautiful gloss of the "Corticelli" and who choose to pay a little more for it, will be pleased by its use; while the many who have in times past admired the soft and "subdued lustre" of the popular and economical "Florence," will continue its use with equal satisfaction, and commend it to others. Corticelli Knitting Silk is made only in size No. 300. Both the Florence and the Corticelli Knitting Silk are well adapted to crochet.

#### CAUTION.

Ladies are cautioned against all *imitations of FLORENCE and CORTICELLI KNITTING SILK.*

Our readers, if using any of the nondescript yarns or so-called knitting silks which we caution them against, although otherwise following the rules laid down in this book, will have no one to blame but themselves, if they meet with failure in trying to do good work. To do *good work*, one must have the *best silk*. To obtain the *best*, buy only that of established repute. *Brilliancy and durability of color, smoothness and evenness of size in thread, with softness of finish and freedom from all deleterious dyestuffs*, are the qualities which have established the reputation of these goods. They are for sale by dealers in fine fancy goods everywhere. Ask for them, and do not allow substitutes to be imposed upon you.

#### WASHING.

In washing articles made from these silks, use a moderate amount of castile soap, thoroughly dissolved in tepid water. Extract the water by rolling and twisting in a coarse crash towel, after which put in good form and dry *without exposure to the sun.*

NONOTUCK SILK CO.,

FLORENCE, MASS.

## OUR LAST FAIR.

BY DOROTHY BRADFORD.

The publishers of "Florence Home Needle-work" having informed us that our article on "Fairs and Festivals," published by them in 1890, has met with approval, we are encouraged to make that topic the basis of this contribution.

Another fair affords us similar opportunity for description. Crocheted scarfs at this fair were contributed in great numbers and in a beautiful line of colors. All found a ready sale to willing customers. Most of the scarfs were in the stitches described in our previous article; but a few of them were in other stitches, which we will here describe and illustrate.

Besides these descriptions, we explain to our readers the method of making lady's crocheted silk slippers, a subject which we think will prove interesting and popular. The work is more difficult than scarf making, but so thoroughly has the engraver illustrated the different parts no careful worker can fail to succeed.

We had at the fair only two pair of these slippers, one gray and blue and the other cream white. They were a real novelty to us all, and were quickly sold. Coarse wool slippers, made for comfort rather than beauty, have often found a market at our sales; but a pretty stitch, rich material, good shape, a superior design, with excellent workmanship, will place this slipper in high favor as a house product the coming season.

Two exceptionally pretty crocheted silk bags, done in beaded designs, by a contributor who obtained her first lessons in this kind of work from instructions published in

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"Florence Home Needle-work" in 1887, formed another attractive feature. They have been described here in detail to encourage others to try their skill.

It requires considerable patience and perseverance to do beaded crochet work rapidly and well, but a study of the engravings and rules which go with them will lead to proficiency in a short time, when the pleasing results of your labor will appear.

The next article to attract our attention was a crocheted lawn-tennis belt, done in old blue, in a beautiful stitch, the rule for which follows.

Umbrella and parasol cases, as well as gentlemen's silk suspenders, were found in our collection of crocheted work. With the exception of the suspenders, the engraver has given careful attention to all the articles we have mentioned. The rule for a belt serves equally well for suspenders, varying only the width and the length.

Fearing that we shall tire our readers with introductory remarks, we will begin at once our descriptions.

#### EXPLANATION OF TERMS USED.

(Figs. 1, 2, 3, 4 and 5.)

*Chain.*—This is the first step in crochet, and is explained by Fig. 1 where thread (A) is drawn through loop (B) in direction shown by arrow until foundation chain is obtained; hence the name. The position of the hands for chain stitch is shown in Fig. 2. Another position may be seen in Fig. 36, where singles are being formed in connection with a beaded design.

*S. S.* means slip-stitch, explained by Fig. 3, where the hook, holding one loop (C) is to be passed in the direction of arrow

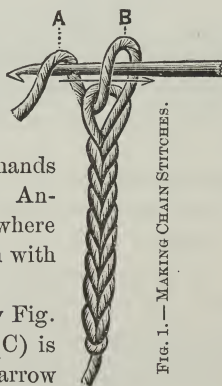


Fig. 1.—MAKING CHAIN STITCHES.

through stitch (A) of foundation and around thread (B), which is then drawn through stitch (A) and loop (C), leaving a newly formed loop on hook.

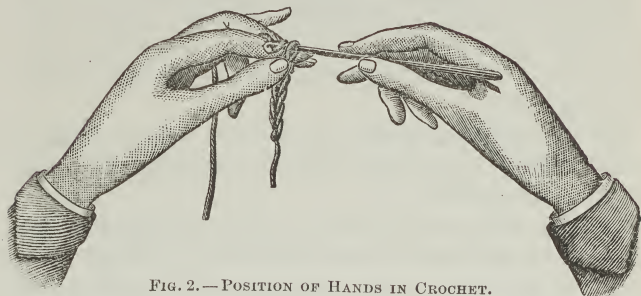


FIG. 2.—POSITION OF HANDS IN CROCHET.

*S. C.* means single crochet, explained by Fig. 4, where the hook, first holding one loop (A) has been thrust through a foundation stitch (B) and the thread drawn through, forming a second loop (C). The stitch is completed by

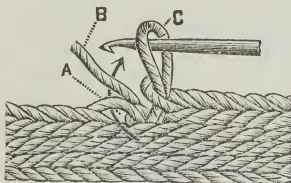


FIG. 3.—MAKING SLIP STITCHES.

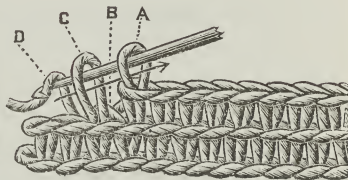


FIG. 4.—MAKING SINGLES.

drawing thread (D) through two loops (C and A) in direction of arrow, again leaving the hook holding one loop.

*Singles.* — These are the same as *S. C.*

*D. C.* means double crochet, explained by Fig. 5, where the hook first holding one loop (A) has, with thread (B) over, been thrust through foundation stitch (C) and thread drawn through, forming another loop (D). With thread

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(E) over, draw it in the direction of arrow through two loops (D and B), which leaves two loops on hook. Complete stitch by drawing thread through these two loops, which again leaves hook holding a single loop.

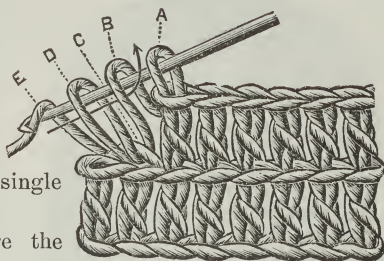


FIG. 5. — MAKING DOUBLES.

*Doubles.*—These are the same as D. C.

*Trebles.*—These are made the same as doubles, except that you pass thread twice around the hook previous to putting it in a stitch, which (counting loop D, Fig. 5) leaves 4 loops on the needle; you then draw the thread through two loops at a time, putting thread over each time, until one only remains.

\*.—The star is much used in crochet descriptions, to indicate two points between which one or more repetitions occur. It saves much space in explanation.

These different stitches are placed in various positions, sometimes passing the hook into one previously-formed stitch several times, forming a group, and at others placing stitch upon stitch in regular order. In forming these stitches, the hook is sometimes passed through but one vein of a foundation row, as in Figs. 4 and 5; at other times it is passed through both. Stitches are also built *between* the stitches of a previous row, as in Fig. 25. In these and other ways many fine effects are produced, some of which are here illustrated and described.

#### LADY'S SILK SLIPPER. CROCHETED.

(Figs. 6, 7, 8, 9, 10, 11, 12, 13, 14 and 15.)

*Materials.*—Three ounces (six balls) of No. 300 Florence Knitting Silk (Fig. A), four balls being silver gray and two

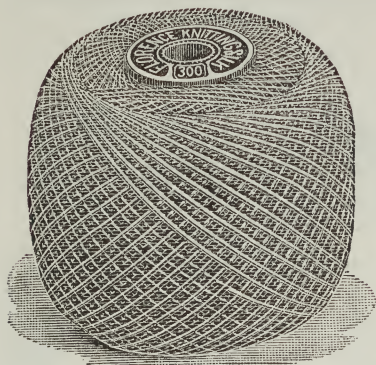


FIG. A.—FLORENCE KNITTING SILK, FOR CROCHETED SLIPPER.

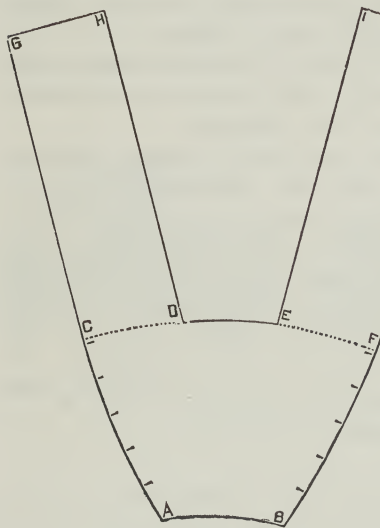


FIG. 6.—DETAIL OF FIG. 15.

and 32d stitches of the chain, and finish the row by doing one single into the 36th stitch of the chain.

balls light blue, a No. 1 Star crochet needle, a pair of No. 4 soles and 36 inches of ribbon  $1\frac{3}{4}$  inches wide.

There are two crocheted sections for each slipper, as shown by diagrams (Figs. 6 and 11).

Commence work on the larger section (Fig. 6) at point marked A and work in rows in the width as follows, viz. :—

*First Row.*—

Chain 36 (Fig. 7).

*Second Row.*

—Turn, and, counting back, do 5 doubles into

the 4th stitch of the chain (Fig. 8), do 1 single into the 8th stitch of the chain, chain 2, do 5 doubles into the 8th stitch of the chain \*, do 1 single into the 12th stitch of the chain, chain 2, do 5 doubles into the 12th stitch of the chain.

Repeat from \* into the 16th, 20th, 24th, 28th

FIG. 7.  
DETAIL OF  
FIG. 15.

space B, do  
marked C (Fig.



*Third Row.* — Turn; chain 2, do 5 doubles into space marked A (Fig. 9), do 1 single into the chain of 2 made in previous row, marked B (Fig. 9), \* chain 2, do 5 doubles into

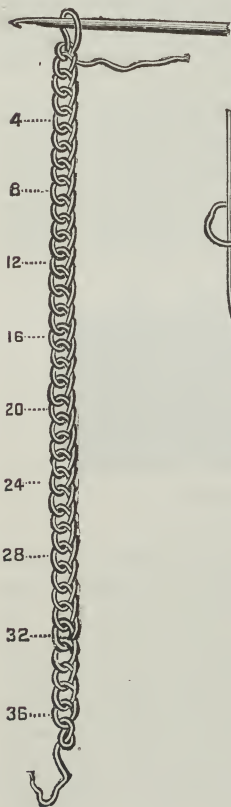


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FIG. 8.  
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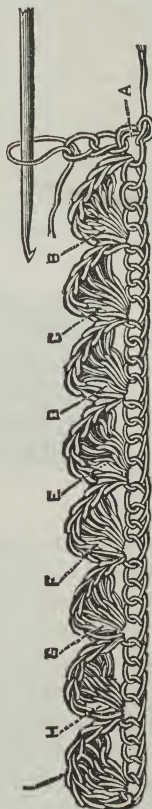


FIG. 9.  
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FIG. 15.

the space B, do 1 single into chain 2 of previous row, marked C (Fig. 9); repeat from \* six times more, forming a

shell in each of the spaces indicated by letters C, D, E, F, G and H (Fig. 9). The eighth shell built in space H is secured by a single in the top of 4th stitch in the previous row, marked I (Fig. 9); this differs from the other shells and it is absolutely necessary that the last shell of this and all other rows be finished at this point, else the edge of your work will draw up as you progress.

*Fourth Row.* — Turn; chain 2, do 5 doubles into single formed on stitch I (Fig. 9), continuing as in third row, forming eight shells. The further progress of the work is in rows until the points marked C, F (Fig. 6) are reached when 26 rows have been completed. An increase on two shells is made

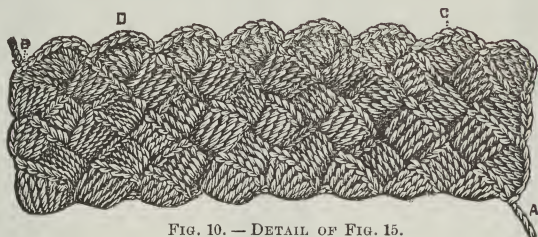


FIG. 10. — DETAIL OF FIG. 15.

in each of the 5th, 10th, 15th, 20th and 25th rows. This increase is made by building 2 shells on the second and two on the last shell but one of the row, marked C, D, on Fig. 10. On completing the 26th row, in which you have 18 shells, you find yourself at point F (Fig. 6), when you turn and begin to work another row, but stopping when six shells are completed, at point E (Fig. 6), when you turn again and work with 6 shells in these shorter rows until you have a strip  $6\frac{1}{2}$  inches long, when you have reached the line I, K (Fig. 6), completing this part of section.

Resuming work at point D, do 6 shells ending at point C. Work rows of 6 shells as before until another strip of  $6\frac{1}{2}$  inches is done, when line G, H is reached and this section of shoe is complete.

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The shape of the other section of slipper is seen in Fig. 11, where work is begun with blue silk at line A, B with a chain of 20, working shells as already described in rows of four (see small section of same in Fig. 12) until you have a strip 20 inches long ending at line C, D (Fig. 11).

You will observe that this ending has an irregular scalloped edge which can be made nearly straight in the manner seen in Fig. 12, where three of the spaces have been filled, and the fourth is left open to show the manner of closing. This is done by working 4 doubles (beginning at point B) into corner marked C and 1 single into stitch marked D.

The scalloped edges, indicated by lines G, H, I, K (Fig. 6), are to be made straight in same manner, while the joining of these at point A (Fig. 13) is done just before the upper is sewed to the sole.

The edge C, D having been thus treated is to be joined by sewing to edge A, B, already straight. On one long edge of this strip you will now work with gray silk one row of same style of shells as before made, beginning and ending on wrong side of lappel at point

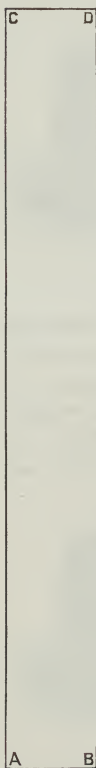


FIG. 11.  
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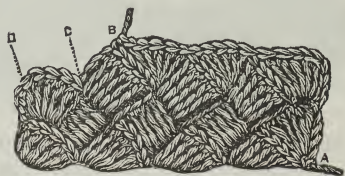


FIG. 12.—DETAIL OF FIG. 15.

of joining them, and work back to same point, a row of blue shells, thus completing an ornamental edge. Sew the other edge of lappel to top edge of slipper indicated by lines H,

D, I, E (Fig. 6). Between the lappel and the main part of slipper introduce a piece of elastic cord  $12\frac{1}{2}$  inches long sewed together at ends. Turn down the lappel and sew along the gray row of shells to body of slipper, as seen in Fig. 14.

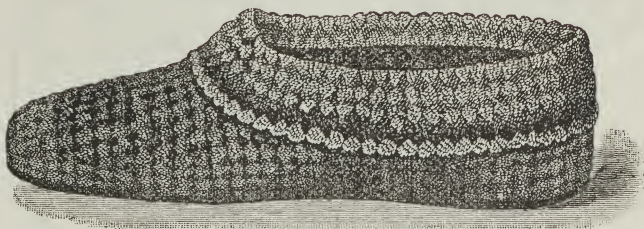


FIG. 14.—DETAIL OF FIG. 15.

You now sew the upper to sole (Fig. 13) first joining the edge G, H to edge I, K, and then basting the lower edge of upper to edge of sole, the upper being wrong side out.

Commence the basting at toe and hold the work "full" while sewing around that portion of the sole. When the sewing is completed you will turn the shoe inside out.



FIG. 15.—LADY'S SILK SLIPPER.

This part of the work is troublesome, but is accomplished after a little effort, the sole and upper being flexible.

Turn down the lappel, and sew along the gray row of shells to body of slipper, as seen in Fig. 14.

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The ornamental bow, as seen in Fig. 15, is of satin ribbon, and requires a piece 18 inches long and  $1\frac{3}{4}$  inches wide. It is caught down in several places in such a manner as will give it a graceful and permanent position.

The soles (Fig. 13) of various kinds are for sale at the notion and shoe stores. The edges of these are bound with worsted braid of various colors, and they should be selected in harmony with the color of silk, as the edge of the body of slipper, indicated by line G, A, B, K (Fig. 6) is sewed to inner edge of sole, leaving the binding braid exposed.

This description is for a No. 4 slipper, done snugly. No one should expect to obtain the same result with looser work, coarser needle, or silk of doubtful size or brand. For other sizes, careful calculation must be made, but with the right materials any intelligent worker can make a pair of slippers in this pattern.

For convenience the following measurements are given of the actual dimensions of an upper for a No. 4 shoe, as shown in diagrams : —

FIG. 6.	{	From A to B,	$3\frac{7}{8}$ inches.
		" C to D,	2 "
		" E to F,	2 "
		" G to H,	2 "
		" I to K,	2 "
		" D to E,	2 "
		" A to G,	$9\frac{3}{4}$ "
		" B to K,	$9\frac{3}{4}$ "

FIG. 11.	{	From A to B,	$1\frac{5}{8}$ inches.
		" C to D,	$1\frac{5}{8}$ "
		" A to C,	20 "
		" B to D,	20 "

In making other sizes it will be advisable to cut out paper patterns *shaped* like Figs. 6 and 11, but of smaller or larger dimensions to suit; these to be used as a guide in the work.

Corticelli silk (Fig. B) may also be used for these slippers to good advantage, selecting always the No. 300 size.

## GENTLEMAN'S CROCHETED SCARF.

(Figs. 16, 17, 18, 19, 20 and 21.)

Materials. — One ounce (two balls) of No. 300 Corticelli Knitting Silk (Fig. B), or the same quantity of Florence Knitting Silk (Fig. A), and a No. 1 Star crochet needle.

Commence at point marked A in diagram (Fig. 16), and work in rows in width, as follows:—

*First Row.* — Chain 17 (Fig. 17).

*Second Row.* — Turn, and counting back, beginning with the fourth stitch of the chain, do 1 double into that and each succeeding stitch, making 14 doubles in all (Figs. 18 and 19).

*Third Row.* — Turn; chain 3, do 1 double into space marked A (Fig. 19), passing needle under upper vein of chain stitch in direction shown by arrow; do 1 double in this manner into each of the next 13 chain stitches, ending with stitch marked B (Fig. 19).



FIG. 17.  
DETAIL OF  
FIG. 21.

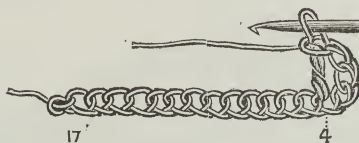


FIG. 18. — DETAIL OF FIG. 21.

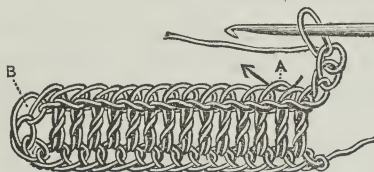


FIG. 19. — DETAIL OF FIG. 21.

Continue working in rows in this manner with 14 stitches until you have a web seven inches long, and have reached point marked B (Fig. 16), when you commence to increase by doing 3 extra doubles in every alternate row until the number of stitches in each row is 32, and point C (Fig. 16) is reached. The increase in first row is

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made on the 4th, 7th and 11th stitches ; in the third row, on the 4th, 9th and 14th ; in the 5th row, on the 4th, 10th and 17th ; in the 7th row, on the 4th, 12th and 20th ; in the 9th row, on the 4th, 14th and 23d ; in the 11th row, on the 4th, 15th and 26th. The manner of increasing is to do 2 doubles into one stitch. Work now in rows without increase ; 10 inches more of web completing one end of scarf at D (Fig. 16).

Return to narrow portion and begin again at A (Fig. 16), with chain 3 followed by 14 doubles working as before in rows until you have added 7 inches more to narrow band, making 14 in all, leaving you at point E (Fig. 16), when you increase as before until the number of stitches is 32, and point F (Fig. 16) is reached ; work in rows without further increase a piece of web ten inches long, ending at point G, and completing scarf.

The length or width of this scarf may be varied to suit. Two balls of Corticelli or Florence Silk will make these dimensions, which are ample.

Fig. 16 is a diagram where shape of scarf is indicated by the black lines. Begin work at A, increase from B to C and continue without increase to D. Work begins again at A, proceeds to E, increases

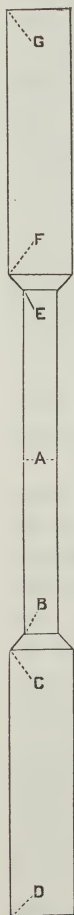


FIG. 16.  
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FIG. 21.

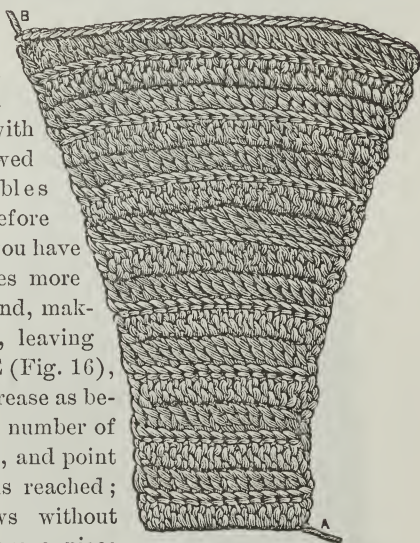


FIG. 20.  
DETAIL OF FIG. 21.



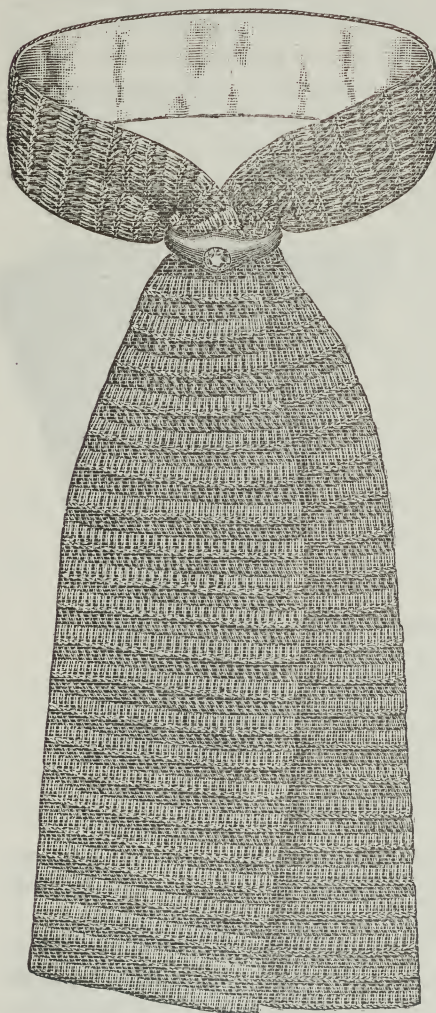


FIG. 21.—GENTLEMAN'S SCARF.

from E to F and continues without further increase to finish at G.

Fig. 17 shows the work at end of first row; the first double is built upon the fourth chain as seen in Fig. 18. When the second row is complete and the work has been turned to begin the third, it appears as seen in Fig. 19.

Fig. 20 shows a section of the scarf with several rows done in natural size, and showing the increase from the narrowest to the widest part.

Fig. 21 shows the scarf complete, and secured by a clasp, as worn.

This engraving also shows that the narrow band

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is faced with satin ribbon. This facing only covers that part of the scarf, and extends over a space of 18 inches, being finished in a point at each end. This lining is to prevent stretching of the band, but if the work be snugly done it will be quite satisfactory if unlined. In that case, make the narrow part only 12 inches long, allowing for 2 inches of stretch.

This shape is much liked by gentlemen of quiet taste, and can be much quicker and better adjusted than a tied scarf.

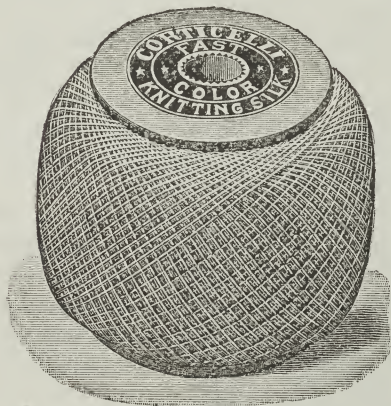


FIG. B. — CORTICELLI KNITTING SILK, FOR CROCHETED SCARF.

Elegant and costly pins and clasps, as well as those of more moderate price, are now found in the best jewelry stores, among the latest goods.

Black, white, cream white, old ivory, electric blue, garnet, cardinal, silver gray, coachman's drab, fawn, navy, brown, old rose and lavender are popular shades. The scarfs, when made from the silk we have mentioned, will bear washing without injury, a fact which gives them great popularity.

## GENTLEMAN'S FOUR-IN-HAND SCARF. CROCHETED.

(Figs. 22, 23, 24, 25, 26 and 27.)

Materials. — One ounce (two balls) of No. 300 Corticelli Knitting Silk (Fig. B), or the same quantity of Florence Knitting Silk (Fig. A), and a No. 1 Star crochet needle.

Commence at point marked A in diagram (Fig. 22) and work in rows in the width, as follows: —

*First Row.* — Chain 17 (Fig. 23).

*Second Row.* — Turn, and counting back, begin with the 4th stitch of the chain and do two doubles into that and each succeeding stitch, making 14 doubles in all (Figs. 24 and 25).

*Third Row.* — Turn; chain 3, do 2 doubles into space marked A (Fig. 25) passing needle *under* both veins of chain and *between* 2d and 3d doubles in direction shown by arrow; do 2 doubles in this manner into each of the spaces marked respectively B, C, D, E, F and G (Fig. 25).

*Fourth Row.* — Turn; chain 3, do 2 doubles into

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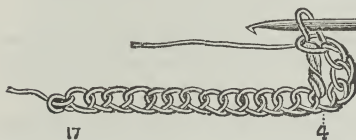


FIG. 24. — DETAIL OF FIG. 27.

doubles by twos, there being 7 of these divisions in each row, which, with the 3 chain at beginning, makes 7 spaces for working next row. There are no chain stitches between the doubles. The work pro-



FIG. 22. — DETAIL OF FIG. 27.



FIG. 25. —

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ceeds in rows until you have a web 7 inches long, and have reached a point marked B (Fig. 22), when you commence to increase as follows, viz.:—

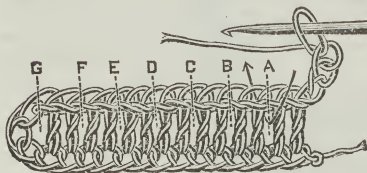


FIG. 25. — DETAIL OF FIG. 27.

*First Row.*— Turn; chain 3, do 2 doubles in the 1st space, do 3 doubles in the next space and 3 doubles in the last space but one; do

2 doubles in each of the other spaces.

*Second Row.*— Turn; chain 3, do 2 doubles into every space as well as 2 doubles between 2d and 3d stitches of both groups of 3; thus 2 new divisions of 2 stitches each are formed in last two rows. Work 2 rows without increasing, and repeat, adding 2 divisions in every 4 rows until you have 11 divisions in each row, and point C (Fig. 22) is reached. Work now in rows without increase, 7 inches more of web, completing the short and narrowest end of scarf at D (Fig. 22).

Return to narrow portion and begin again at A (Fig. 22) with chain 3, followed by 7 divisions of 2 doubles each, working as before in rows until you have added 7 inches more to narrow band, making 14 in all, leaving you at point E (Fig. 22), when you increase as before until the number

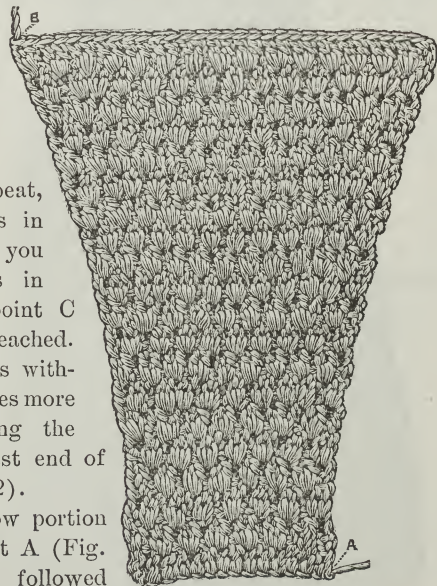


FIG. 25. — DETAIL OF FIG. 27.



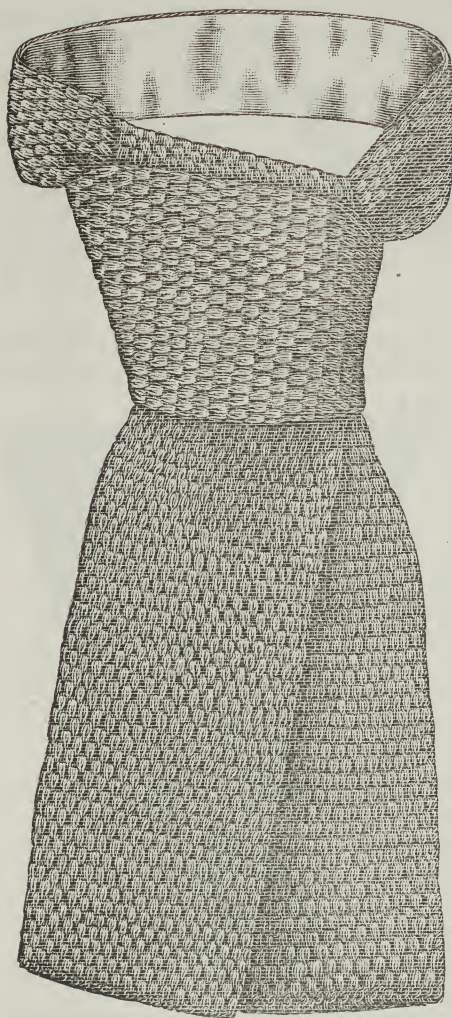


FIG. 27.—GENT'S FOUR-IN-HAND SCARF.

progresses without further increase to finish at G.

of stitches in the row is 30 (making 15 of the divisions) and you reach point F (Fig. 22); work in rows without further increase, 14 inches more of web, or as much as silk will permit.

The length or width of this scarf may be varied to suit. Two balls of Corticelli or Florence Silk will make these dimensions which are ample.

Fig. 22 is a diagram, where shape of scarf is indicated by the black lines. Begin work at A, increase from B to C and continue without increase to D. Work begins again at A, proceeds to E, increases from E to F and pro-

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Fig. 23 shows the work at end of first row. The first double is built upon the fourth chain, as seen in Fig. 24, to be followed by thirteen other doubles. When the second row is complete and the work has been turned to begin the third, it appears as seen in Fig. 25.

Fig. 26 shows a section of the scarf with several rows done in natural size, and showing the increase from the narrowest to the widest part.

Fig. 27 shows the scarf complete and tied as worn.

This engraving also shows that the scarf is faced with satin ribbon, chiefly to prevent stretching of the band, but if the work be snugly done it will be quite satisfactory if unlined; in that case, make the narrow part only 12 inches long, allowing for 2 inches of stretch. The four-in-hand scarf is a style more worn than any other, and in this beautiful stitch it is very rich when properly done in a well-chosen color, and with good silk.

Black and cream white have been favorites, but bright colors are being much worn of late.

#### GENTLEMAN'S SILK TIE. CROCHETED.

(Figs. 28, 29, 30, 31, 32 and 33.)

**Materials.** — One-half ounce (one ball) of No. 300 Corticelli Knitting Silk (Fig. B), or the same amount of Florence Knitting Silk (Fig A), and a No. 1 Star crochet needle. Commence at point marked A (Fig. 28), and work in rows in the width as follows, viz. : —

*First Row.* — Chain 17 (Fig. 29).

*Second Row.* — Turn, and counting back, begin with the fourth stitch of the chain and do 2 doubles into that and each succeeding stitch, making 14 doubles in all (Figs. 30 and 31).

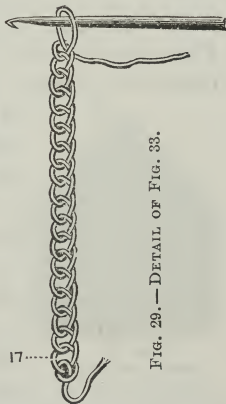


Fig. 29. — DETAIL OF FIG. 33.

*Third Row.*—Turn; chain 3, do two doubles into space marked A (Fig. 31), passing needle *under* both veins of chain, and be-

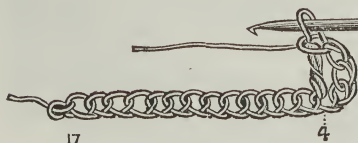


FIG. 30. — DETAIL OF FIG. 33.

of the spaces marked respectively B, C, D, E, F and G (Fig. 31).

*Fourth Row.*—Turn; chain 3, do 2 doubles into space between 2d and 3d doubles, continuing as in third row.

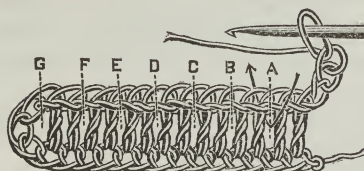


FIG. 31. — DETAIL OF FIG. 33.

It will be observed that this arranges the doubles by twos, there being 7 divisions in each row, which, with the 3 chain at the beginning, makes 7 spaces for working next row. There are no chain stitches between the doubles. The work proceeds thus in rows, until you have a web 31 inches long, and have reached point marked B (Fig. 28).

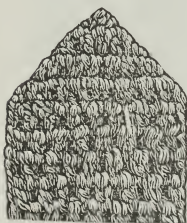


FIG. 32.  
DETAIL OF FIG. 33.

You have now only to turn down the corners as indicated by dotted lines on the diagram (Fig. 28).—(See also Fig. 32.) This shows the shape of the tie, which is simply a long narrow row band with four corners turned down to form points for a finish. As shown



FIG. 28.  
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FIG. 33.

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aterials. — On Corticelli for the design crocheted part in the follo ain 100 stitch one side of ea

by Fig. 33, it is lined with satin ribbon, but this is by no means essential as it is complete without a lining, both sides being alike. This is a style much worn in black by

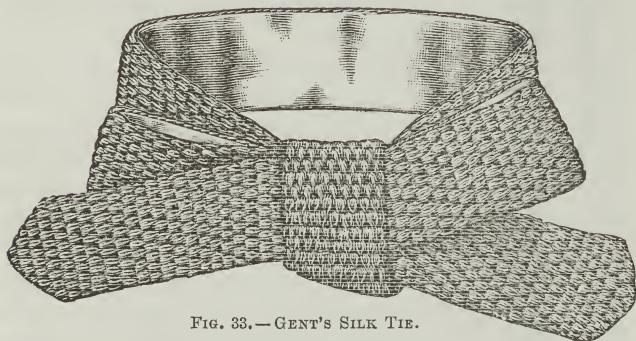


FIG. 33.—GENT'S SILK TIE.

elderly gentlemen and in white by clergymen. It is likely to be adopted by younger men in this crocheted pattern on account of the washable feature.

One characteristic of these ties is that the knot stays in place, owing to the uneven surface produced by the fancy stitch, which gives them great advantage over the smooth satin ties which slip out of place most provokingly.

#### CROCHETED SILK BAG. BEADED DESIGN.

(Figs. 34, 35, 36, 37, 38 and 39.)

Materials.—One and one eighth ounces (three  $\frac{3}{8}$  ounce spools) Corticelli Purse Twist (Fig. C), 5,480 No. 8 steel beads for the design, 1,596 beads for the fringe, and a No. 1 Star crochet hook.

The engraving shows the bag about one-third the actual size. The crocheted part is  $5\frac{1}{8}$  inches deep and  $6\frac{1}{4}$  inches wide, and is made in the following manner.

Chain 100 stitches, turn, and working back, do 1 single into one side of each of these chain stitches, which brings

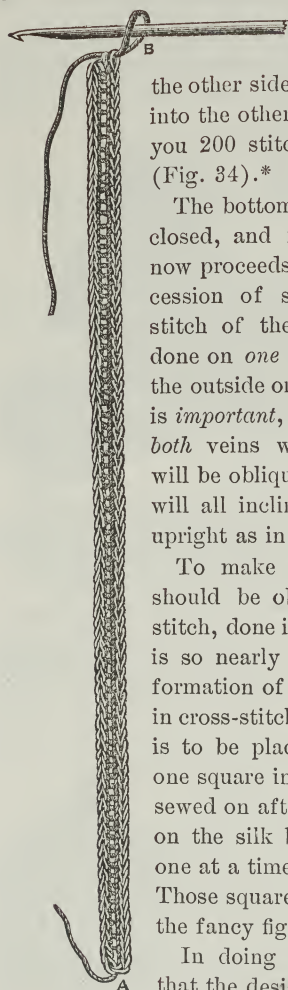


FIG. 34.—DETAIL  
OF FIG. 39.

you to starting point A (Fig. 34), turn, and work back on the other side of the foundation chain, 1 single into the other vein of each stitch, which gives you 200 stitches and brings you to point B (Fig. 34).\*

The bottom of the bag is in this way neatly closed, and requires no sewing. The work now proceeds in rounds, the first being a succession of singles, without beads, in each stitch of the round. These singles are all done on *one* vein of the chain, and that one, the outside or farthest from the worker. This is *important*, as if the hook is passed through *both* veins when *beads* are used, the stitches will be oblique and figures formed by the beads will all incline to the left instead of being upright as in the design.

To make our description more clear, it should be observed that the single crochet stitch, done in rounds, forming a tubular web, is so nearly square that it is suitable for the formation of any pattern which can be worked in cross-stitch or Berlin embroidery. One bead is to be placed on each stitch, and counts for one square in the design. The beads are not sewed on after the crocheting, but are strung on the silk before beginning, and introduced one at a time during the progress of the work. Those squares which form the groundwork for the fancy figures are of course without beads.

In doing the work, it should be observed that the design in the working engraving (Fig. 35) is commenced at the lower left-hand cor-

\* NOTE. This cut (Fig. 34) was made for a smaller bag, having only 160 stitches in the round, and being but 5 inches wide. It serves, however, this rule for illustration.

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ner, counting the stitches in the pattern from left to right, notwithstanding that the work is executed in the opposite direction as held in the hands where the engraving (Fig. 36) shows their correct position. Two other engravings in actual size (Figs. 37 and 38) give front and back views of the placing of a bead. The thread having been drawn once through a foundation stitch, forms a second loop on the needle, after which the bead has been pushed up with the second finger of the right hand to position marked B (Fig. 36), when it is secured by drawing the thread through these two loops in the direction of arrow as seen in Figs. 37 and 38.

The rounds are all worked in this manner in singles, placing the beads as seen in Fig. 35 and ending with one plain row at the top. The pattern requires ten stitches in width for each repetition, therefore bags of other widths done in this

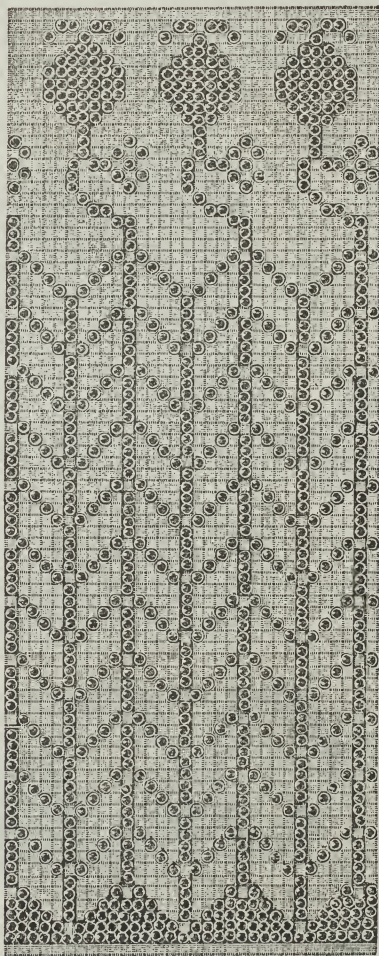


FIG. 35. — DETAIL OF FIG. 39.

design must have a number of stitches divisible by ten for a foundation.

**BEADS.** — We know no way to distinguish good from bad beads except by careful inspection to see that they are not

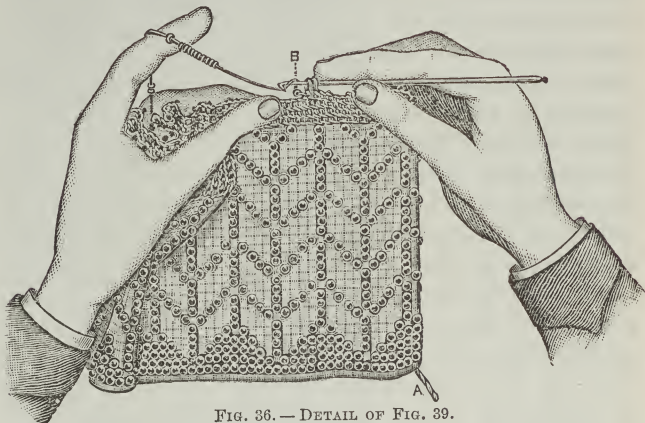


FIG. 36. — DETAIL OF FIG. 39.

tarnished or rusted by shop wear, and that in stringing them bad-shaped beads have been rejected.

The best steel beads do not tarnish in years of wear. They are commonly sold in bunches of 12 strings, each con-

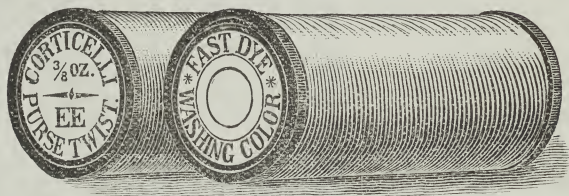


FIG. C. — CORTICELLI PURSE TWIST, FOR CROCHETED BAG.

taining about 100 beads, and retail for about 16 cents per bunch, for size No. 8. The market affords other kinds of metal beads, such as gilt, silver, copper and other colors in

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metal, which we suppose are all produced by methods of plating, the durability of which is rather doubtful. The price of these beads is about 25 cents per bunch at retail. There are two kinds of glass beads which are effective in this work: one a cut glass, of shape and size similar to steel, and the other called seed or embroidery beads. Of the first, black and ruby are the only colors we have seen, but of the latter kind a greater variety of colors may be had. Glass beads are not so commonly sold by general dealers, but can be found in the large cities at the toy and fancy goods stores.

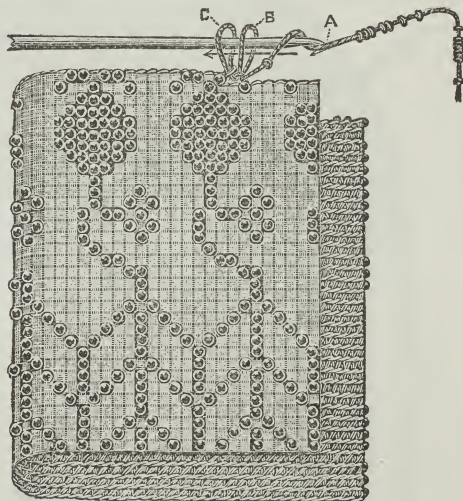


FIG. 37. — DETAIL OF FIG. 39.

**STRINGING THE BEADS.**—This operation may trouble the beginner unless these suggestions are observed. No. 8 steel beads can be easily strung with a slender needle with oval eye large enough to carry the EE silk. The beads should be slid off from the original strings five or six at a time, and held between the thumb and first finger, while the needle is pushed through, repeating until the whole number is obtained. This enables the worker to reject the poor beads, if any are noticed. Another plan is to rub beeswax on the end of silk and the end of cotton on which the beads come, lapping the



two ends several inches and rubbing them together as one thread. It is then possible to slide the whole number from one string to the other. We have found the glass beads more difficult to string with a needle, and have used the wax for them. Another device is to rub a little dissolved gum arabic or common mucilage on the end of silk, rubbing this

down to a point nicely, thus forming a stiff end when dried, and

serving better than a needle for sliding through a small bead.

We have also strung beads quickly by simply rubbing a little castile soap on the end of silk to make a point.

In making fringe from beads, it is quite essential to use a needle, and in case the purse

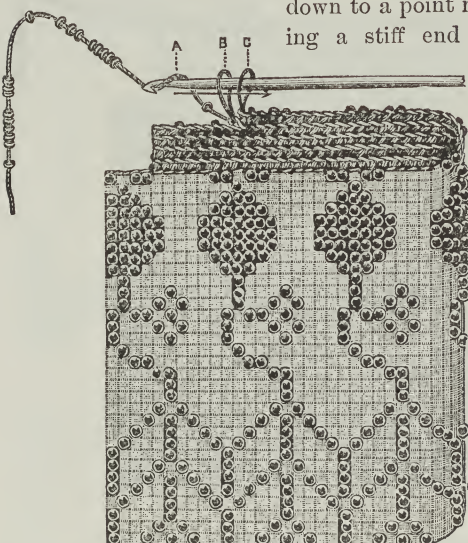


FIG. 38. — DETAIL OF FIG. 39.

silk cannot be passed through the eye of a needle which will go through small beads, then a finer silk can be used for the fringe. Corticelli Button Hole Twist, size D, will be strong enough, and it can be had in colors to match the bags. With No. 8 steel beads there will be no trouble in using the purse silk for *all* the work, however.

**JOINING THE PATTERNS.** — In forming the designs in beads it will be found that at the end of each round the joint is imperfect, because the last stitch of each round, instead of



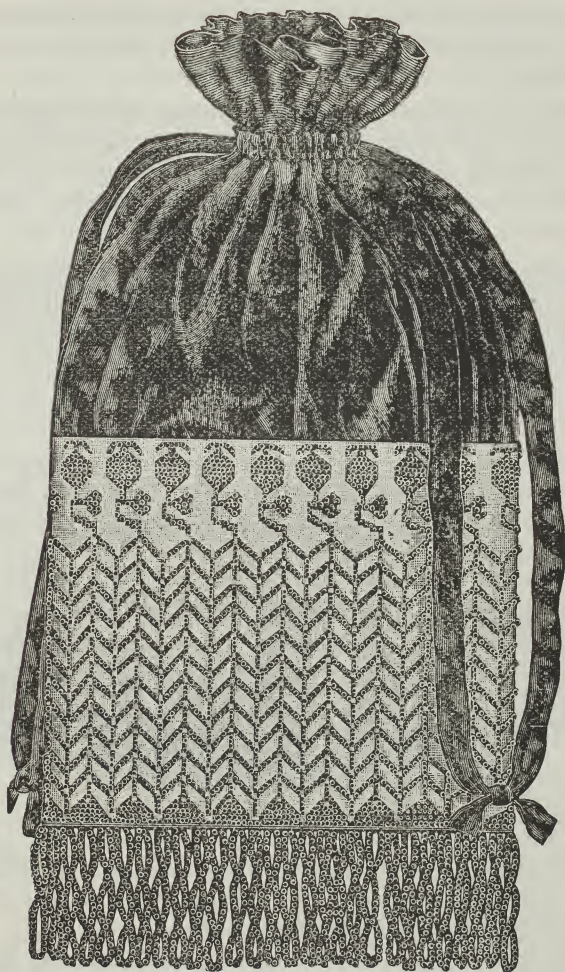


FIG. 39.—CROCHETED SILK BAG. BEADED DESIGN.

coming against the first, comes one step higher, and is directly against the first stitch of the second round. Perfect

joints are therefore impossible in this way ; but as this occurs on one edge only of the bag, it does no harm and is not noticed.

**SILK.** — For making these bags, we have never found any silk equal to Corticelli Purse Twist, which is very uniform in size and twist and durable in color, without which qualities good bead-work cannot be done. We believe these goods are always sold on a long black spool bearing this brand.

**TRIMMINGS.** — The upper part of this bag is satin turned in at top to a point just below drawing string. The bag is lined below that with strong cotton drilling.

#### CROCHETED SILK BAG. BEADED DESIGN.

(Figs. 40 and 41.)

**Materials.** — One and one-half ounces (three one-half ounce spools) Corticelli Purse Silk (Fig. D), 4,576 No. 8 steel or glass beads, a No. 1 Star crochet hook, satin, braid and handles.

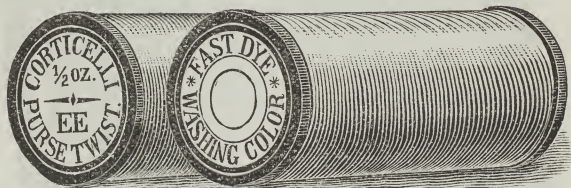


FIG. D. — CORTICELLI PURSE TWIST, FOR CROCHETED BAG.

The engraving shows the bag about one-third the actual size. The crocheted part is 7 inches by  $9\frac{1}{2}$  inches ; this when folded, gives a depth of  $4\frac{1}{2}$  inches.

The work is done in rows (*not rounds*) working from right to left, cutting off and fastening silk at end of each row. Two *plain* stitches are allowed at beginning and two at ending of each row, independent of those required for

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the pattern. The design requires 14 stitches for each repetition in width and in depth. When 14 rows are done, the first figure is complete, and the next 14 rows are a repetition. Allow 2 plain rows when beginning and 2 plain rows when ending the work. The whole number of rows in the beaded portion is 154. The plain stitches around the oblong are for convenience in working, and to make room for the ornamental cord as seen in Fig. 41.

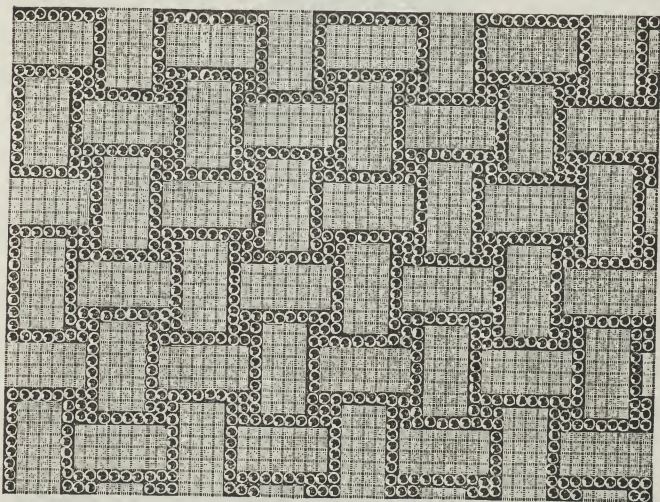


FIG. 40.—DETAIL OF FIG. 41.

Although the crocheted work is done from right to left as held, it is necessary to follow the design in the opposite direction and the beginning is made at lower left-hand corner of engraving (Fig. 40). The puffed satin gussets, the upper of same material, the leather handles, the fancy cord and silk braid draw-strings are all clearly defined in Fig. 41.

The first four rows of crocheted work are done as follows, viz. :—

*First Row.*—Chain 116.



*Second Row.* — Turn, and working back, do one single without beads into each stitch of the chain, cut off silk and fasten.

*Third Row.* — Do one single without beads into each stitch, cut off silk and fasten.

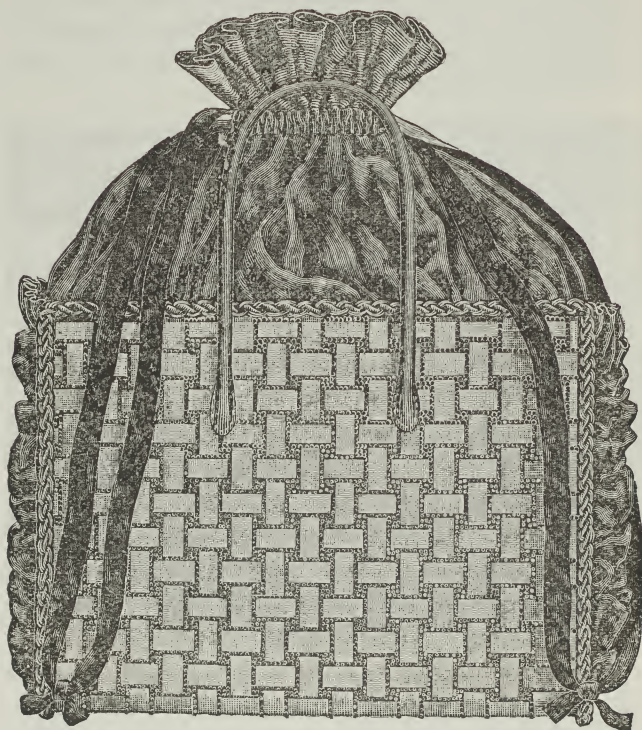


FIG. 41. — CROCHETED SILK BAG. BEADED DESIGN.

*Fourth Row.* — Do one single, without beads into each of the first two and last two stitches of the row. Do 1 single into each of the other stitches, some with beads, and others without, as indicated by pattern (Fig. 40), reading stitches from lower left-hand corner to lower right-hand corner, and

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reading rows upward. In forming the singles use one vein only of the foundation stitch and that the outer one, or one farthest from worker.

The manner of placing the beads is shown by Figs. 36, 37 and 38, in connection with another design in the foregoing pages, and need not be repeated here.

In the same connection will be found such other instruction as will be useful in making this bag. This kind of work, done in rows, is more perplexing than when done in rounds; it requires a little more silk, and considerable more time, but the beauty of the bag when completed repays the extra effort. The bag seen in Fig. 41 is made entirely of black material, the beads being cut glass.

#### LAWN TENNIS BELT. CROCHETED.

(Figs. 42 and 43.)

Materials. —  $1\frac{1}{2}$  ounces (three balls) of No. 300 Corticelli Knitting Silk (Fig. B), or the same quantity of No. 300 Florence Knitting Silk (Fig. A), a buckle and a No. 1 Star crochet needle.

Commence at point marked A (Fig. 42), and work in rows in the width, as follows, viz.: —

*First Row.* — Chain 39.

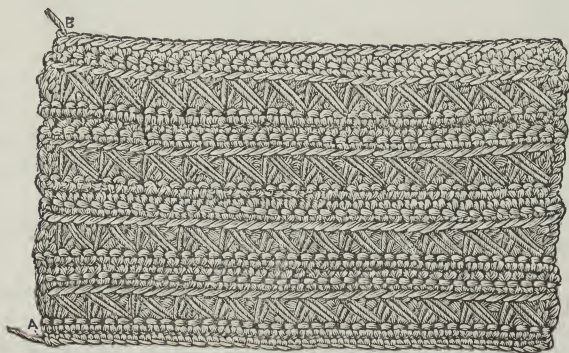


FIG. 42. — DETAIL OF FIG. 43.

*Second Row.* — Turn; and counting back do 1 single into the second chain stitch, and 1 single into every succeeding chain stitch of the foundation.

*Third Row.* — Turn; chain 1, do 1 single into each stitch of the row, passing hook under both veins of the chain.

*Fourth Row.* — The same as third.

*Fifth Row.* — The same as third.

*Sixth Row.* — Turn; chain 1, do 1 single into each of three first stitches,\* then work two long loops over three previous rows of singles as follows, viz.: Insert the hook between

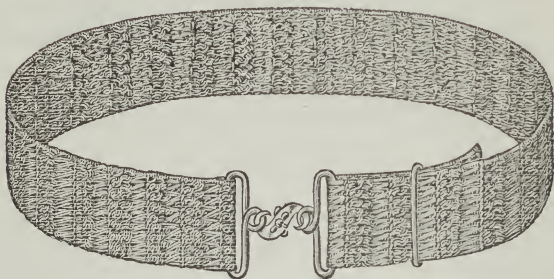


FIG. 43. — LAWN TENNIS BELT. CROCHETED.

the first and second rows of singles, *not directly under* but two stitches back in order to give the loop a slant, draw the thread through to form a second loop on the needle but do not crochet it; leaving these two loops on needle pass over two stitches and insert hook through the third hole and draw thread through to form a third loop. These three loops are now secured at the top by a slip stitch just over the fourth stitch of the row; do 1 single in each of two next stitches, repeat from \* eleven times more, end with 1 single.

*Seventh Row.* — Turn; chain 1, do 1 single into each stitch, taking up only the front vein of every stitch.

The next six rows are a repetition of the last six, and are to be repeated until the desired length is obtained.

This pattern makes a very firm web and is well adapted to



FIG. 44. — I  
FIG.

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into each stitch  
of the chain.

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this use. Much attention to color is paid by some of the tennis clubs, while the dealers in belts have not complied with this demand very fully; therefore many clever young women are now buying the cheap cotton belts to obtain the buckle and are making solid silk belts in beautiful shades with the crochet hook. The length of a belt must of course vary with individuals, ranging from 24 to 40 inches. The width with 39 stitches is  $2\frac{3}{4}$  inches. For narrower belts use any number of foundation stitches divisible by four, adding three to that number.

#### SILK UMBRELLA CASE. CROCHETED.

(Figs. 44, 45 and 46.)

Materials. — One ounce (two balls) of No. 300 Corticelli or Florence Knitting Silk (Figs. B and A) and a No. 1 Star crochet needle.

Cover a  $\frac{3}{4}$  inch brass ring closely by 40 singles in the manner seen in Fig. 44, where the hook holding one loop (A) has been thrust through the ring (B) and the thread drawn through forming a second loop (C). The stitch is completed by drawing thread (D) through two loops (C and A) in direction of arrow, again leaving the hook holding one loop. Join last single to first on the ring with a slip stitch. Work in rounds, as follows: —

*First Round.* — Three chain, \* skip 1 stitch of the foundation, 1 double into next, repeat from \* 18 times more to complete round; join by a slip stitch in the second of 3 chain. The 2 chain count as a double.

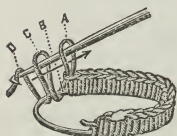


FIG. 44. — DETAIL OF  
FIG. 46.



FIG. 46. — SILK  
UMBRELLA CASE,  
CROCHETED.



*Second Round.*—One double into space between first and second doubles of previous round, 1 chain; work in this way alternately 1 double and 1 chain through the entire round.

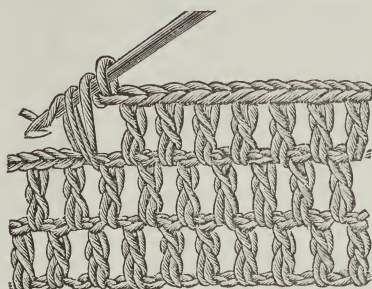


FIG. 45.—DETAIL OF FIG. 46. SHOWING STITCH IN TWICE THE NATURAL SIZE.

of stitches in the round is 72. When your tubular web is 24 inches long it will be complete and answer for a 26-inch umbrella. The top is drawn up by crocheted cord and tassels. Fig. 45 shows the stitch in twice the natural size.

Continue in this way, working in rounds, forming a tubular web. Increase by adding 1 double and 1 chain in every round until the number of stitches is 60. Continue the work in rounds in same manner, increasing by adding 1 double and 1 chain, until the number

### SILK SUSPENDERS. CROCHETED.

(Fig. 47.)

The shape of a pair of gentleman's suspenders is so well

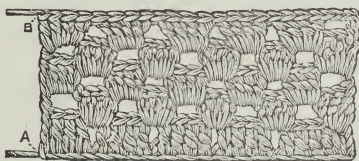


FIG. 47.—FANCY STITCH FOR CROCHETED SUSPENDER.

Fig. 42 is also suitable for suspenders, using for a foundation 23 chain stitches.

With the pattern shown in Fig. 47, the work is done in the following manner:—

known that our engraver omits the usual illustration but furnishes an excellent cut in full size (Fig. 47) of an extremely pretty stitch for this work. The stitch used for belt as seen in

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 13th the effect.

FLOR

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NONOT



Materials. — One and one-half ounces (three balls) No. 300 Corticelli Knitting Silk (Fig. B), buckles, straps and a No. 1 Star crochét needle.

Work in rows in the width.

*First Row.* — Chain 24.

*Second Row.* — Turn, and counting back, do 1 double into the 4th and each succeeding stitch of the chain.

*Third Row.* — Turn, chain 4, \* do 4 doubles (under both veins) and *between* the 4th and 5th stitches of previous row, repeat from \* between the 8th and 9th, the 12th and 13th, the 16th and 17th, the 20th and 21st.

*Fourth Row.* — Turn, chain 4, do 4 doubles into the space between each group of 4 stitches in preceding row. Fifth and following rows same as 4th. Make each suspender (2) 27 inches long and face with satin ribbon and mount with trimmings as seen in the stores. A good way to get these is to buy of the merchant a pair of ordinary cheap cotton suspenders, using the buckles and straps to mount your silken ones. If you make a good selection from the many styles, the result will be as pleasing as you could obtain by going to the suspender maker to get your work done.

This stitch is also a pretty one for belts, being very firm. It is, however, slightly open in pattern and a satin lining would help the effect.

## FLORENCE SILK UNDERWEAR

FOR GENTLEMEN AND LADIES.

The attention of those persons who wish to promote health and comfort is invited to the advantages this underwear has over that made from other materials.

Manufactured from strictly pure "soft finish" silk, which is entirely free from any dye-stuff or other foreign substance which might cause irritation, without seams, and trimmed in a superior manner, a degree of comfort and protection from cold is obtained in its use not to be had in garments of any other material.

Price list mailed on application.

NONOTUCK SILK CO., Sole Manufacturers,  
FLORENCE, MASS.

## MACRAMÉ.

**NOTE.**—In giving their readers the benefit of this article on Macramé, which is a translation from the German, the publishers of "Florence Home Needle-work" call attention to the fact that certain parts of the text refer to colors by *number*; these numbers having reference in the *original* to shade cards, but having no significance to the American reader, as they now appear. This kind of fancy work is usually done in a solid color. The publishers also desire to state that they do not deal in the apparatus or tools pictured here for making macramé, and respectfully refer readers to fancy goods dealers for information. They suggest, however, that implements suitable for the work can be home-made by any one handy with carpenters' tools.

Macramé is an Arabic word, signifying an ornamental fringe or trimming, which has been adopted as the term for a certain kind of hand-work known as "knotted fringe" or "Mexican lace," and produced by knotting, interweaving and tying together of threads.

We have given the preference to the Arabic name because of its less definite meaning, seeing that not only fringe and lace, but trimmings of all kinds, in the shape of bands, stripes and headings, can be worked in macramé.

Until its revival, about ten years ago, when it was regarded by many as a new invention, the art of macramé making had for centuries become almost extinct, and, save here and there in the convents, was quite unknown.

The multitude of uses to which it can be turned as a trimming, the infinite variety it admits of, and its great durability and strength, make macramé well worth a study; the difficulties that repel many at first sight are only on the surface, and any one who carefully follows the instructions given in the following pages will soon overcome them and be able without pains to copy the charming designs that accompany them, which remind us of the wooden lattices in the windows of Eastern houses, doubtless familiar to many of our readers under the name of *moucharabieh*.

**MATERIALS.**—Thread and cord of almost any kind may be used; silk, linen, wool or cotton can all be employed with good effect. In silk the coarser sizes should be selected. Corticelli Purse Silk, EE, is best, but Corticelli Crochet Silk and Florence Knitting Silk, No. 300, are also good sizes.

The twist in all these is so regular as to admit of a high degree of perfection being attained with them; they are, moreover, very agreeable to the touch, a great recommendation considering how much they have to be handled by the worker.

FLOR

MACRAMÉ Cushion  
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FIG.

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tightly together

MACRAMÉ CUSHION AND OTHER ACCESSORIES (Figs. 48 and 49).—The only really important requisite for macramé work is the cushion, which should be well stuffed, and weighted with lead (Fig. 48). It is convenient to have it made to screw on to a table like the Swiss tambour frames. There

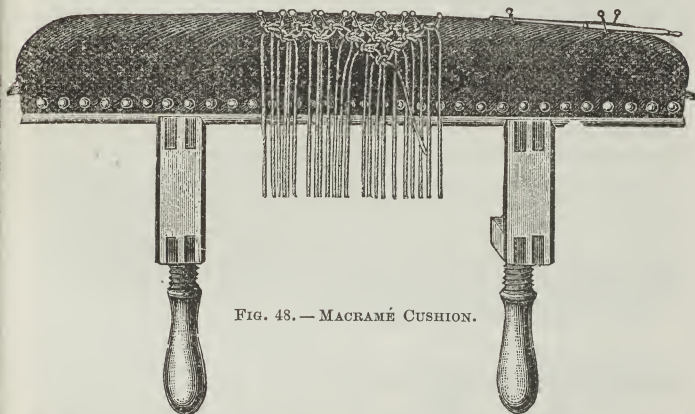


FIG. 48. — MACRAMÉ CUSHION.

are other kinds of macramé cushions, but none, in our opinion, as practical as these, because any pattern can be worked upon them, and patterns that have a heading or a border of picots cannot be worked on any others. The pegs at the end of the cushion are for fixing and widening the long threads upon, which carry the knots, and which we shall in future call "cords."

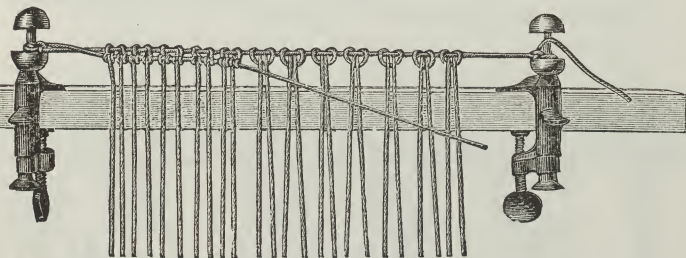


FIG. 49. — CLAMPS FOR MACRAMÉ CUSHIONS.

For making long lengths of macramé fringe, metal clamps, with round-headed pegs attached to them top and bottom, to fasten the cords to, as represented in Fig. 49, will be found far better than a cushion, as any number of threads can be knotted on to them at a time by pushing them more or less closely together on the cord.



Besides the cushion and clamps you will require some big glass-headed pins, a crochet needle for pulling the threads through the stuff when they have to be knotted on to an edge, and a yard measure; to these implements may further be added, scissors and a metal comb and ruler for cutting and straightening the ends of the threads.

The length of the threads must depend on their substance and size; that is to say, that a knot will take up more of a coarse, stiff thread than of a fine, pliable one, on which account, to avoid the necessity of preliminary trials, the right length of thread, for the quality and size of material, is given with each pattern. If, for any reason, our workers should not follow the directions given, they must bear in mind that the thicker and stiffer the material the more they will have to allow for the knots, and *vice versa*.

**FORMATION OF THE KNOTS.**—Beginners must be careful, in macramé as in tatting, not to move or slacken the cord or horizontal thread that carries the knots. The knots made by the "knotting thread," as it will be called in future, consist of loops formed over the cord and then tightened. The knotting-thread and the cord are constantly changing places as you work, loops having to be made now with the one and now with the other.

**KNOTTING ON THE THREADS** (Fig. 50).—Excepting when you work with the threads of a material obtained by unravelling and dragging out cross threads, you must knot on lengths of thread to a cord; cut them double the length the fringe is to be and fold them in half, so as to form a loop by means of which you attach them to the cord in the following manner: Put the loop over the cord from the front and bring it back underneath, put the ends down through the loop (detail *a*), and tighten it (detail *b*), as shown in the engraving.

**KNOTTING ON THE THREADS ON TO A STUFF AND FORMATION OF A FLAT DOUBLE KNOT** (Fig. 51).—Push your crochet needle through the edge of

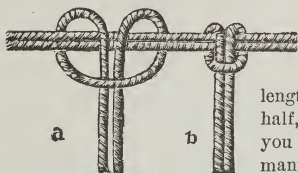


FIG. 50.—KNOTTING ON THREADS.

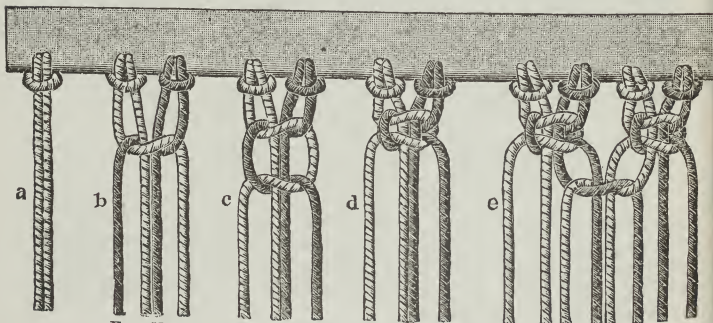


FIG. 51.—FORMING A FLAT DOUBLE KNOT ON A CLOTH EDGE.

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KNOTTING ON THRE  
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KNOTTING ON THRE  
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FIG. 53.—



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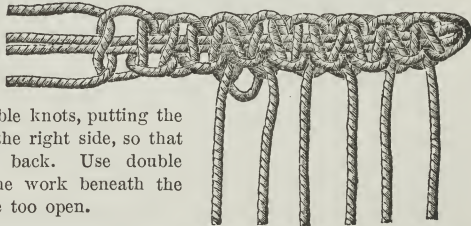
when you work  
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cut them double  
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ver the cord from  
k underneath, put  
loop (detail *d*).

FORMATION OF A  
through the edge

CLOTH EDGE.

the stuff from the right to the wrong side and catch hold of the loop, formed by the folding in half of the thread that is to be knotted on; pull it out to the right side, put the ends through, and tighten the loop (detail *a*). Detail *b* shows two double threads, knotted on or near to each other in this way, and the first tying together of the two outer threads for the flat knot, which is formed as follows. You take the two outer of the four threads hanging down and cross, the right hand one under and the left hand one over the two centre threads. Whilst doing this, hold the inner ones tightly stretched out on the third and fourth fingers of the left hand (detail *b*). The manner in which the two threads are brought back and tied together again is shown in detail *c*; the drawing up of the threads completes the so-called flat double knot (detail *d*). Detail *e*, of the same figure, shows two flat double knots, side by side, and the first step towards the formation of a third, connecting together the two right threads of the one with the two left threads of the other.

**KNOTTING ON THREADS ON TO A KNOTTED HEADING (Fig. 52).**—Make flat double knots as in Fig. 51, detail *d*, on a double cord, and then knot on your threads on to the loops of the double knots, putting the loop through from the right side, so that it may lie at the back. Use double threads so that the work beneath the heading may not be too open.



**KNOTTING ON THREADS ON TO A PICOT HEADING (Fig. 53).**—First crochet a row of chain stitches, then make flat double knots on the chain, far enough apart for the thread between to form picots on the chain, then a second chain

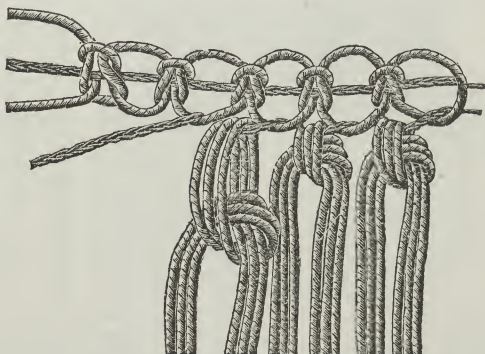


Fig. 53.—KNOTTING THREADS TO A PICOT HEADING.

of crochet drawn through the picots on one side, on to which tie tripple or quadruple lengths of thread, as shown in the engraving.

**KNOTTING ON THREADS WITH ROUND PICOTS (Fig. 54).** — Fasten the

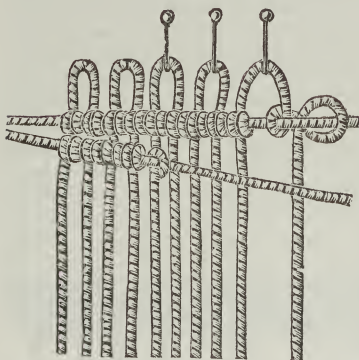


FIG. 54. — KNOTTING ON THREADS WITH ROUND PICOTS.

lengths of thread to the cushion with pins, about three-sixteenths of an inch apart, fix the cord to one of the pegs at the left end of the cushion, hold it tightly extended in a horizontal line with the right hand. With the left hand knot the threads that are pinned down on to the cord, looping each end twice round it, upwards from below, and then drawing it through between the two loops or knots thus formed, pulling each knot to the left as you tighten it round the cord. Make the second row of knots in the same way, taking care to lay the second cord as close to the first as possible that the vertical threads may not

be visible between. One series of knots forms a bar. There are both horizontal and slanting bars, as will be seen later on.

**KNOTTING ON THREADS WITH A FRINGE HEADING (Fig. 55).** — Knot the threads on with a picot heading, as explained in the preceding figure, then cut the picots through and unravel and comb out the threads.

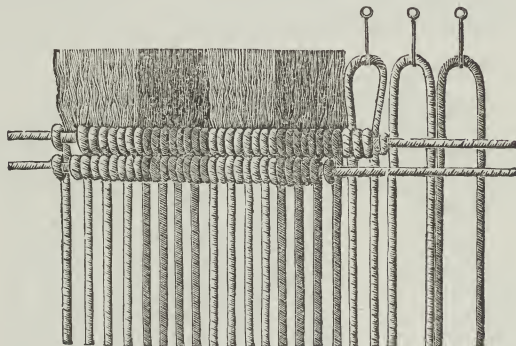


FIG. 55. — KNOTTING ON THREADS WITH A FRINGE HEADING.

For this way of knotting on threads, a very strongly twisted material is better than a loose one, as when it is cut and untwisted it makes a much richer and fuller fringe.



FIG.

the outer thread  
a horizontal bar

KNOTTING ON TH  
s. 57 and 58). —



FIG. 57. — KNOTTING  
WITH PICOT A  
DOUBLE KNOT

the knots, one be  
all the two kno  
horizontal bar of kno

KNOTTING ON WITH PICOTS AND FLAT DOUBLE KNOTS (Fig. 56).—Take two threads, pin them close together, make a flat double knot (Fig. 51),

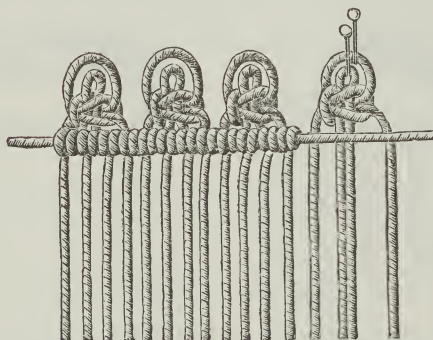


FIG. 56.—KNOTTING ON WITH PICOTS AND TWO FLAT DOUBLE KNOTS.

tying the outer threads over the inner ones, and loop the ends over a cord to make a horizontal bar of knots.

KNOTTING ON THREADS WITH PICOTS AND TWO FLAT DOUBLE KNOTS (Figs. 57 and 58).—Pin the two threads on as before and make two flat

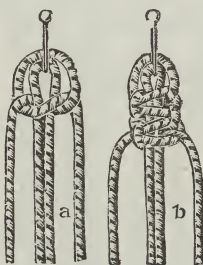


FIG. 57.—KNOTTING ON THREADS WITH PICOT AND TWO FLAT DOUBLE KNOTS.

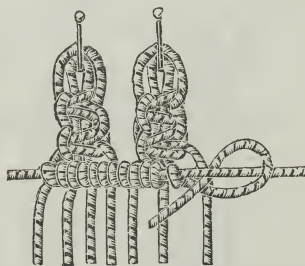


FIG. 58.—KNOTTING ON THREADS WITH PICOT AND TWO FLAT DOUBLE KNOTS.

double knots, one below the other. Detail *a* shows the first knot begun, detail *b* the two knots completed. Fig. 58 shows the picots secured by a horizontal bar of knots beneath them.



**KNOTTING ON THREADS WITH SCALLOPS (Fig. 59).**—The threads for the scallops must be cut much longer than those that are to be knotted on below them. The buttonhole loops must be so made that they turn upwards; and

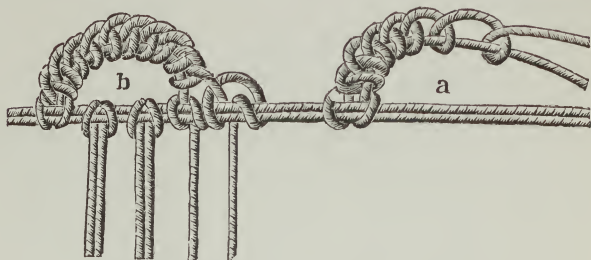


FIG. 59.—KNOTTING ON THREADS WITH SCALLOPS.

there must be twelve of them, all made with the left hand thread over the right hand thread (detail *a*). Then, knot on two double threads underneath the scallop, and besides make knots with the threads that come from the scallops (detail *b*).

**KNOTTING ON THREADS WITH LOOPS (Fig. 60).**—Pin on two threads folded in half, a little distance apart (detail *a*), and bind them together with

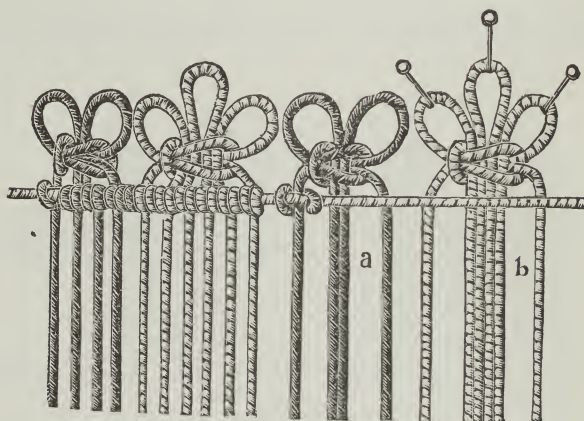


FIG. 60.—KNOTTING ON THREADS WITH LOOPS.

a flat double knot. Pin on more lengths close to them, the inner threads of which are held by a "collecting knot," as the flat double knot is called when

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LOOPS.

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it is made over more than two threads (see also Fig. 65). The ends of the threads can then be looped over one or two cords, so as to form a single or double bar of knots, as required.

KNOTTING ON THREADS WITH TRIPLE SCALLOPS (Fig. 61).—Knot on three single threads in succession; first, the middle one, then the second, with

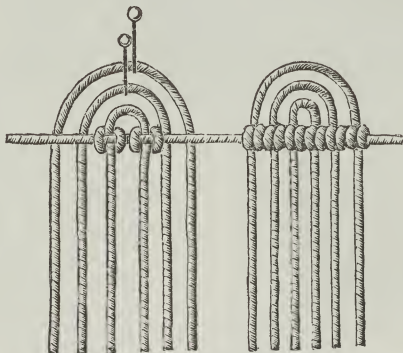


FIG. 61.—KNOTTING ON THREADS WITH TRIPLE SCALLOPS.

the knot right and left and the loop long enough to form the scallop, then the third in the same manner.

KNOTTING ON THREADS FOR RIBBED PICOTS (Fig. 62).—Take a double thread and make two slanting bars of knots (see details *a* and *b*), then secure them like the preceding scallops, by a horizontal bar of knots (see detail *c*).

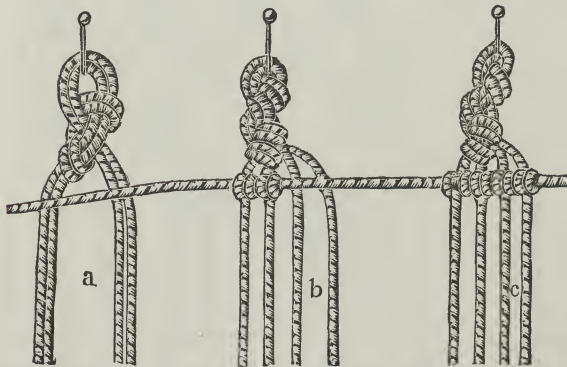


FIG. 62.—KNOTTING ON THREADS WITH RIBBED PICOTS.

KNOTTING ON THREADS FOR A GIMP HEADING (Fig. 63).—This mode

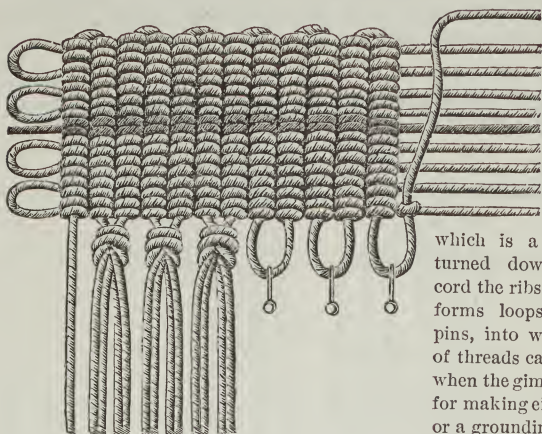


FIG. 63.—KNOTTING ON THREADS FOR A GIMP HEADING.

of knotting on forms a broad gimp, consisting of vertical bars of knots, made over a single cord. On the one side, that which is afterwards turned downwards, the cord the ribs are made on forms loops, held with pins, into which meshes of threads can be knotted when the gimp is finished, for making either a fringe or a grounding.

Patterns in several colors may likewise be

knotted into gimp headings of this kind.

FLAT DOUBLE KNOTS WITH HALF KNOTS (Fig. 64).—These are double knots followed by a third knot, or, more correctly speaking, a half one of the first flat knots.

COLLECTING KNOTS (Fig. 65).—As explained in Fig. 60, these are flat double knots, made over more than two threads. The engraving shows, in the first place on the left, a flat double knot made over two threads, completed, and the first crossing of the thread for the collecting knot; secondly, the second crossing of the threads; thirdly, how the collecting knot can, if necessary, be continued over four threads; and, fourthly, how the collecting knot should be made to finish with a flat double knot.

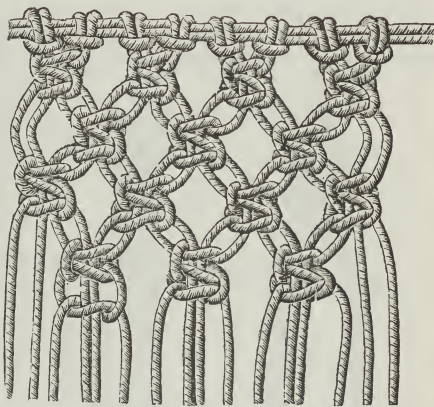
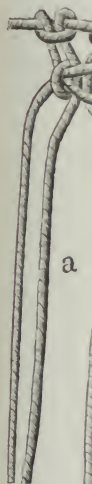


FIG. 64.—FLAT DOUBLE KNOTS WITH HALF KNOTS.



RAITED AND V  
ous repetit  
(detail a);





63).— This mode  
of knotting  
on forms  
broad gimp  
consisting  
vertical lines  
of knots  
made over  
single cord.  
On the one  
side, the  
is afterwards  
downwards, the  
the ribs are made  
loops, held with  
into which meshes  
ads can be knotted.  
the gimp is finished  
ing either a fringe  
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may likewise be

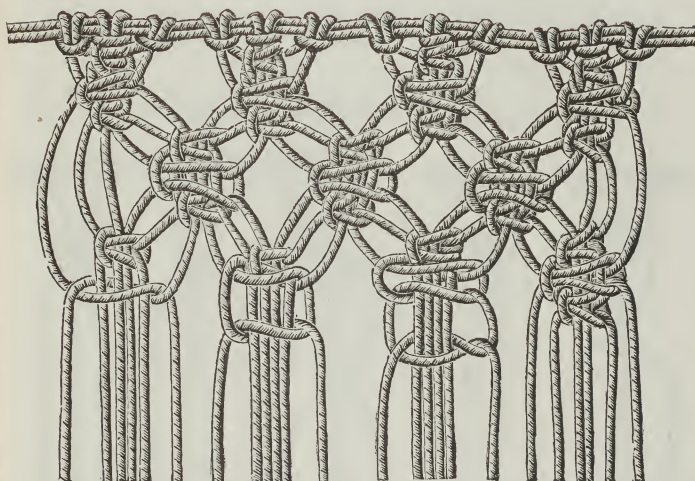


FIG. 65.—COLLECTING KNOTS.

These are double  
ing, a half one

PLAITED AND WAVED KNOTS (Fig. 66).— Plaited knots are formed by a continuous repetition of the first crossing of the threads for making a flat knot (detail *a*); waved knots by a slight twist given to the plaited knots

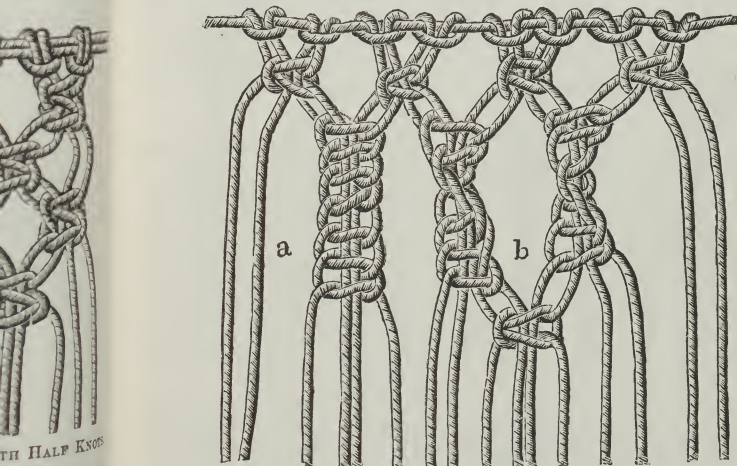


FIG. 66.—PLAITED AND WAVED KNOTS.

TH HALF KNOTS  
with a flat double

from left to right (detail *b*). These plaits of waved knots are secured by joining together the threads of opposite meshes, two and two, by a flat double knot.

SINGLE CROSSED KNOTS AND DOUBLE CROSSED KNOTS (Figs. 67 and 68).—Two plain crossings of the threads (detail *a*) to begin with; after which

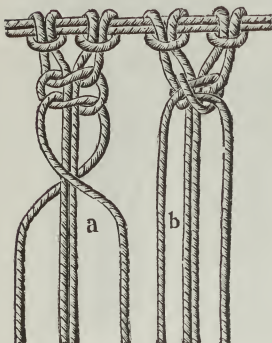


FIG. 67.  
SINGLE CROSSED KNOT.

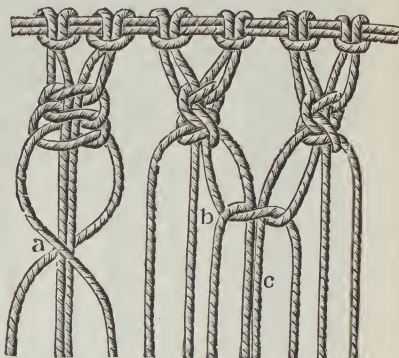


FIG. 68.  
DOUBLE CROSSED KNOT.

you rapidly reverse the threads, turning the knot to the wrong side, drawing it up tightly at the same time; this forms the first knot (detail *b*). The second knot (Fig. 68) is formed by three crossings (detail *a*); reverse the threads rapidly to form the double crossed knot (detail *b*). For the following knots tie the threads together, as for the flat double knot (detail *c*).

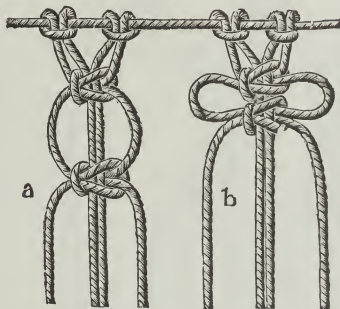


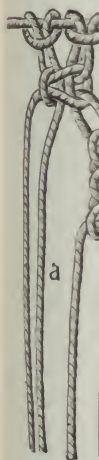
FIG. 69.—LOOPEO PICOT.

LOOPEO PICOT AND KNOTTED PICOTS (Figs. 69 and 70).—Looped picots are made along a row of knots by setting the knots far enough apart for the loop between to form a picot when the knots are drawn up close together. In Fig. 69, the detail *a* represents the picot in its first open stage, detail *b* the same picot when it is finished.

Knotted picots (Fig. 70) are formed after one or more flat double knots by a knot made in the outer thread; to get this knot into the right place, make it on a big pin and draw it up close to the flat knot before you take out the pin.

These picots are made along a row of knots, detail a

AND KNOTS (Figs. 69 and 70).—Looped picots are made after a row of knots, detail b



the two knots are made along a row of knots, detail a

These picots are always made on both sides, and can be repeated several times along a row of knots. Detail *a* shows the crossing of the threads for the picots, detail *b* the picots completed and followed by a flat knot.

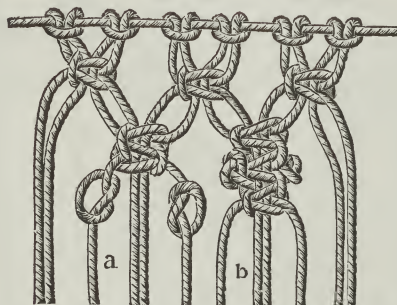


FIG. 70. — KNOTTED PICOT.

BEAD KNOTS (Fig. 71).—A bead knot is made by turning back the threads after a row of flat double knots. Detail *a* shows three flat knots finished, detail *b* the inner threads turned back over the flat double knots,

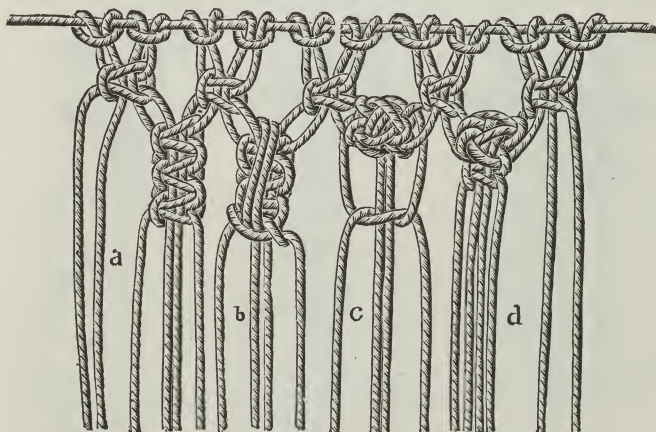


FIG. 71. — BEAD KNOTS.

detail *c* the two knotting threads, brought between the two threads coming from the left to the right, and detail *d* the bead knot finished and followed by a flat double knot.



**BAR OF KNOTS TO THE RIGHT AND LEFT** (Figs. 72, 73, 74, 75, 76, 77, 78 and 79).—After knotting on the requisite number of threads on to a double cord, make two buttonhole loops with the right thread round the left one (Fig. 72), then knot each thread twice over the second cord (Fig. 73). These knots must be as close together as possible. This done, begin to make the slanting bars, inclining from left to right, with four threads.



FIG. 72.—BUTTON-HOLE LOOP TO THE RIGHT.

The first thread on the left, marked 1 in Fig. 75, serves as cord to the threads

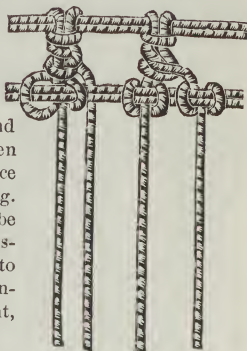


FIG. 73.—FASTENING THE THREADS TO CORD.

2, 3, 4, which are looped in succession over thread 1.

Fig. 76 represents threads 2, 3 and 4 knotted over thread 1, and in the second bar thread 2 becomes in its turn the cord, having threads 3, 4 and

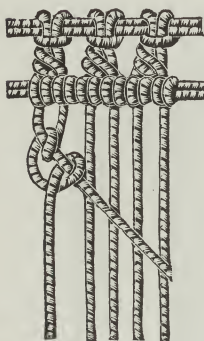


FIG. 74.—BAR SLANTING TO RIGHT. THE KNOT OPEN.

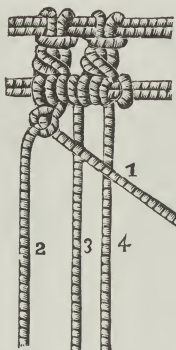


FIG. 75.—BAR SLANTING TO RIGHT. THREAD 2 KNOTTED OVER THREAD 1.



FIG. 76.—BAR SLANTING TO RIGHT. THREADS 3, 4, 1 TO BE KNOTTED OVER THREAD 2.

1 knotted over it, whilst it is being held tightly stretched in the right hand. The knotting should be done with the left hand.

In Fig. 77, which represents a bar inclining from right to left, threads 3, 2 and 1 are knotted over thread 4; and in Fig. 78, in the second row, threads

and 4 over the  
and extending from  
Fig. 79 explains  
the knot.



FIG. 77.—BAR SLANTING TO LEFT.

DOUBLE CHAIN (I  
ing them alter  
to the other.



FIG. 80.  
DOUBLE CHAIN.

DOUBLE CHAIN (I  
as the single, onl  
both the double an

2, 1 and 4 over thread 3. Here, it has to be the left hand that holds the thread extending from right to left, whilst the right hand does the knotting.

Fig. 79 explains how the double bars are bound together by an ordinary double knot.



FIG. 77. — BAR  
SLANTING TO LEFT.

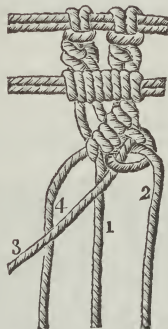


FIG. 78. — BAR  
SLANTING TO LEFT.

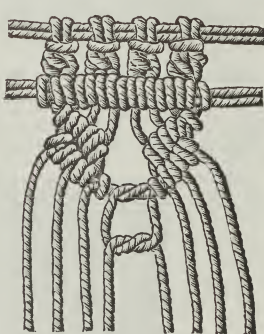


FIG. 79.  
BARS JOINED TOGETHER.

SINGLE CHAIN (Fig. 80). — This is made with two single threads by knotting them alternately over each other; that is, each in turn serving as cord to the other.



FIG. 80.  
SINGLE CHAIN.



FIG. 81.  
DOUBLE CHAIN.

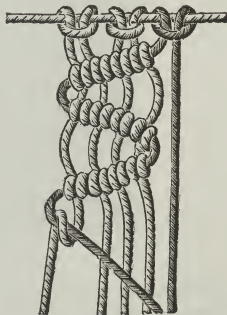


FIG. 82.  
RIBBED BORDER.

DOUBLE CHAIN (Fig. 81). — The double chain is made in the same manner as the single, only with a double thread.

Both the double and single chain are generally used in macramé gimps and

borders as a means of conducting threads of different colors from one part of a pattern to another, which could be done in no other way.

**RIBBED BORDER** (Fig. 82).—Here, the same cord runs to and fro; the four threads that hang down form little ribbed bars, running right and left. To distinguish from the knotting threads, the thread that runs to and fro is represented in a darker color.

**MACRAMÉ FRINGE** (Figs. 83, 84 and 85).—Entire length of the threads, 32 inches.

*First Row.*—Knot on the threads as in Fig. 50, and in the following order: 1 double white thread, 1 double red, 1 double blue, and so on.

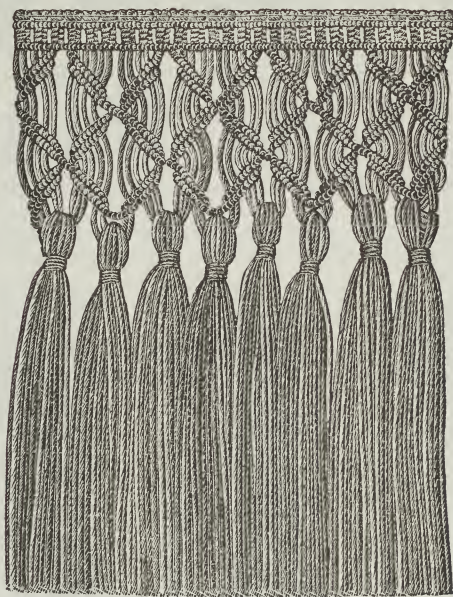


FIG. 83. — MACRAMÉ FRINGE.

*Second Row.*—Make a horizontal bar of knots (see Figs. 54, 55 and 56) over a second cord.

*Third Row.*—Three buttonhole knots (Fig. 59), each with two threads.

*Fourth Row.*—Like the second.

*Fifth Row.*—Make slanting bars of double knots right and left, counting 6 threads for each bar, consequently 12 for 2, the 1st and 12th threads serving as the cords for the knots. In the 2d series of knots, which forms the

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84. Then conti  
opposite directio  
thread on the l  
the right hand g  
the 11th thread c  
left hand group.  
like 3 rows of d  
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(see Figs. 54, 55 and

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and 12th threads  
knots, which form

double slanting bar, make another double knot over the cord with the thread that served as cord in the preceding row.

When the slanting bars are finished bring them as close together as possible, tighten the last thread on the right and make another double knot with the left thread; the position of all the threads is clearly described in Fig. 84. Then continue the bars in the opposite direction, so that the 2d thread on the left is stretched over the right hand group of threads, and the 11th thread on the right over the left hand group.

Make 3 rows of double bars and then take always 3 threads of a left hand group and 3 of a right hand one, tie them loosely together in a plain knot; put in, above the knot, a bunch of 8 threads, 6 inches long (Fig. 85, detail *a*), draw up the knot close to the bars and wind thread of a different color several times round it (detail *b*) to form the tassel.

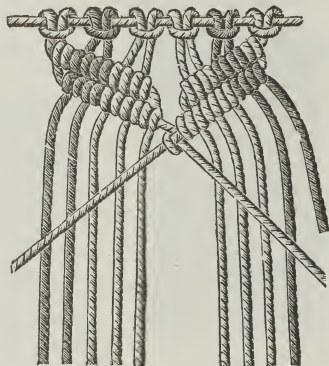


FIG. 84. — DETAIL OF FIG. 83.

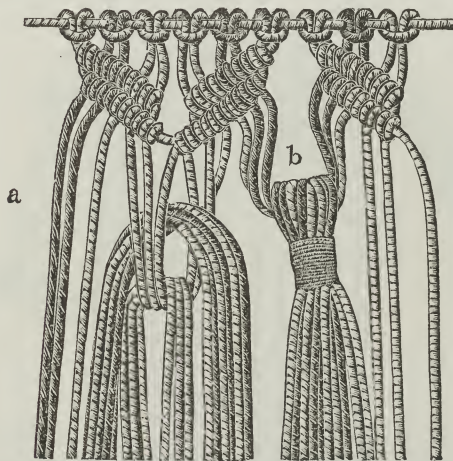


FIG. 85. — DETAIL OF FIG. 83.

The other bunches of threads which are hung on between two bars of knots must be tied on the same level with the first, but do not, nevertheless, come into close contact with the bars.

INSERTION OR FRINGE (Figs. 86 and 87).— Entire length of the threads, 20 inches, including fringe.

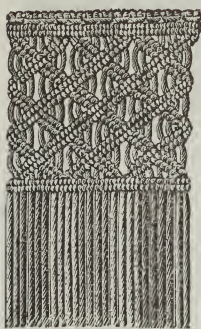


FIG. 86. — INSERTION OR FRINGE.

When this pattern is worked for a gimp and not a fringe, the threads are made to end in knots, as explained in Fig. 93.

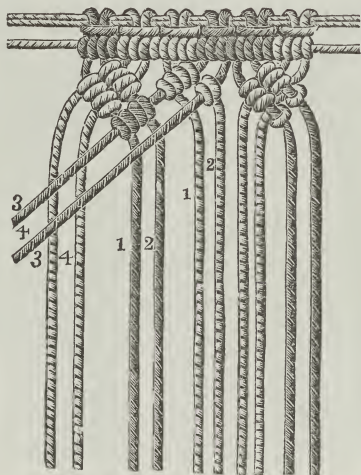


FIG. 87. — DETAIL OF FIG. 86.

When this pattern is worked for a gimp and not a fringe, the threads are made to end in knots, as explained in Fig. 93.

*First Row.*— Knot on the threads as in Fig. 50.

*Second Row.*— One double horizontal bar of knots, as in Figs. 54 or 55, over double cords.

*Third Row.*— Take 8 threads for a group of bars; 2 light and 2 dark ones on each side; the two sets of threads are numbered in Fig. 87, a working detail of Fig. 86, from 1 to 4.

Begin by making all the knots over threads 1 and 2 of the left set, so that threads 3 and 4 on the left will be outside and threads 1 and 2 inside the group. Make the same knots over the 3d and 4th thread on the right, and repeat the left group again, and so on.

Repeat from the beginning, and make 2 double knots over thread 3 on the right (Fig. 87), with threads 1 and 2 on the left, then again 2 knots over thread 4 on the right. When this series of knots is finished make 3 double knots over thread 1 (dark colored in the engraving) with the left thread 2 and the right threads 1 and 2; make on the left 3 knots over thread 4 with the right thread 3 and the left threads 2 and 1, and so on.

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threads as in Fig. 87, the horizontal bar over double cords.

is for a group of threads on each side; the two threads in Fig. 87, a working

knots over threads 3 and 4 on the left and 1 and 2 inside the right; then over the 3d and 4th on the left group again

and make 2 double knots on the right (Fig. 87), then again 2 knots on the left; then this series of knots is repeated in the engraving on the left 3 times on the left 3 threads 2 and 1, and so

GIMP MADE WITH MACRAMÉ SHUTTLES (Figs. 88, 89 and 90). — Cut 8 double threads of the length the gimp is to be.

In order not to have to add on threads in the middle of the work, or have long ends hanging down, which are very much in the way, we recom-

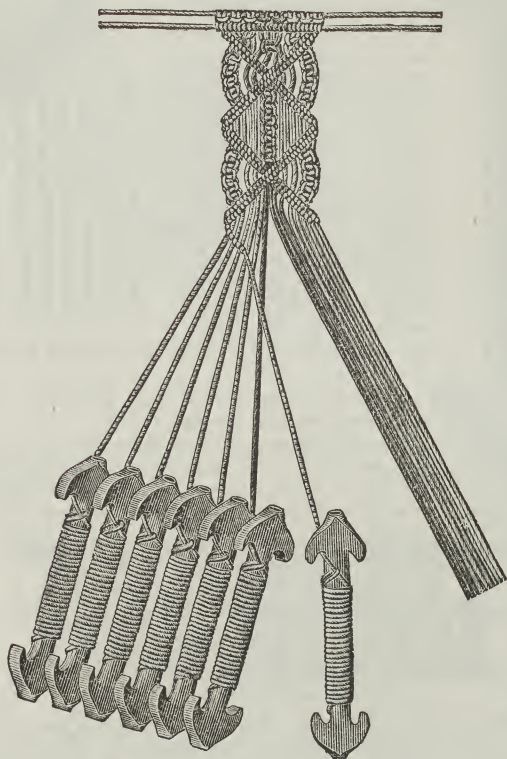


FIG. 88. — GIMP MADE WITH SHUTTLES.

mend the employment of a new macramé shuttle, a kind of spool, such as is used in the making of pillow lace. These shuttles simplify the work enormously, and are made hollow so that they can be mounted and filled on the spindle of any sewing machine.

age, the threads

Knot on the threads, as in Fig. 50, and make a single bar of knots. Then, leaving 2 threads on the right and 2 on the left disengaged, make 3 flat double



knots with every set of 4 threads between. Make a slanting bar of double knots over the 16th right thread with the 15th, 14th, 13th, 12th, 11th, 10th and 9th threads; then make knots with the same threads, and with the 16th over the 15th thread. Make a similar bar on the left, over the 1st thread, with the 2d, 3d, 4th, 5th, 6th, 7th and 8th threads.

On both sides, and with 4 outer threads; 4 flat double knots (Fig. 51, detail *d*); 2 more bars on the right and left, but in the opposite direction, and knotting all the threads, even to the last one (Fig. 90). Take the 4 middle threads and make 6 flat double knots and then turn the bars of knots inwards; the return of the cord is indicated as before in Fig. 90.



FIG. 89. — MACRAMÉ SHUTTLE.

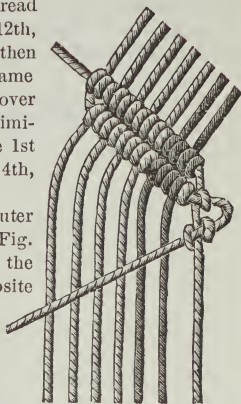


FIG. 90. — DETAIL OF FIG. 83.

MACRAMÉ BORDERS (Figs. 91, 92, 93 and 94). — Length of the single threads, 20 inches.

Knot the threads on for both these borders in the ordinary way, followed by a single horizontal bar of knots. For Fig. 91, make a triple slanting bar of knots, with 4 threads, slanting one from right to left and one from left to

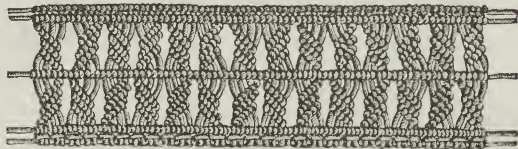


FIG. 91. — MACRAMÉ BORDER.

right; then make a single horizontal bar and add another series of triple bars slanting the opposite way; complete the pattern by a vertical bar, lay another cord and make a horizontal bar upon it on the wrong side of the

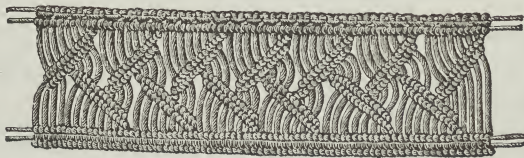


FIG. 92. — MACRAMÉ BORDER.

slanting bar of knots

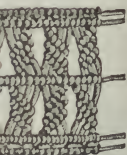


FIG. 90. — DETAIL OF FIG.

as before in Fig. 90.

(Fig. 92, 93 and 94). —

use borders in the  
horizontal bar of knots,  
g bar of knots, with  
left and one from the



another series of knots  
by a vertical bar,  
in the wrong side of



work and finish by tying the threads together, two and two, as shown in Fig. 93, detail *a*, cut them (detail *b*), and push the knot upward (detail *c*).

For Fig. 92 take 8 threads for a group of knots. Make all the bars slanting from right to left first (Fig. 94), then take the fifth thread, counting from

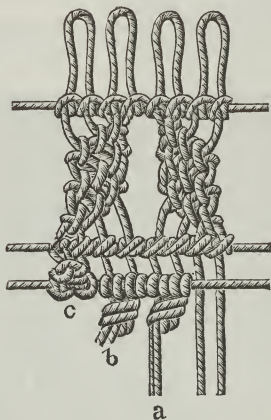


FIG. 93. — DETAIL OF FIGS. 91 AND 92.

left to right, for the cord (Fig. 94) again, and begin the second series of bars of knots, slanting from left to right. Fasten off the threads as already explained in Fig. 93.

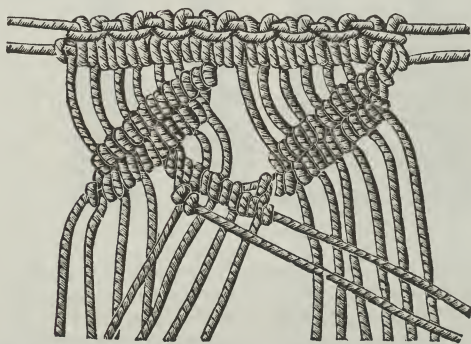


FIG. 94. — DETAIL OF FIG. 92.

The same pattern can also be used as an insertion; bags, for instance, look very well made of alternate stripes of this insertion and stripes made of flat knots. The openwork stripes must be wider than the close ones.

**MACRAMÉ FRINGE** (Figs. 95 and 96).—Entire length of the threads, including the fringe, 47 inches.

*First Row.*—Knot on the threads, as in Fig. 55, in the following order: 4 double blue threads, 3 single dark brown, 1 double light brown, 3 single dark brown; then again 4 double blue, and so on.

*Second Row.*—Divide the threads into groups, so that the brown threads come in the middle with 4 blue ones on either side. Begin on the left; cover

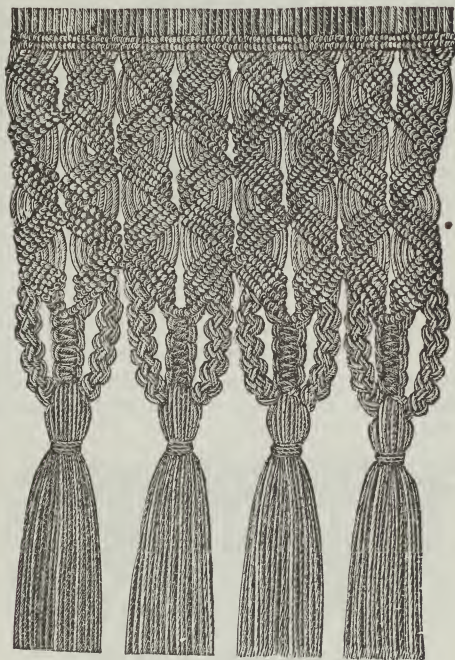


FIG. 95. — MACRAMÉ FRINGE.

the 4th blue thread, which comes nearest to the first brown one, with flat double knots, made over the 1st, 2d and 3d brown threads and the light brown one; cover the 3d blue thread with the 4 brown threads and the 4th blue, which served as the cord in the 1st row of knots; cover the second blue thread with the 4 brown and the 4th and 3d blue; cover the 1st blue with the 4 brown and the 4th, 3d and 2d blue.

In the working detail (Fig. 96) the dark lines represent the blue threads, the light ones the brown.

When the quad  
ular one from  
able knot and  
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right group.  
*Second Row.*—  
groups, reversed  
brown knots com  
st blue ones and  
again terminate  
ers; the brown  
etched flat be  
elling group and  
*Third and Fifi*  
the first.

*Fourth Row.*—  
After the 5th  
ake 4 brown th  
ole of the blue k  
them into a dou  
(7) consisting o  
make six flat do  
Lastly, unite a  
handsome tassels

**MACRAMÉ FR**

*First Row.*—  
is in Fig. 62, su  
horizontal bar o  
*Second Row.*  
knots with 4 kn  
*Third Row.*—  
bar of knots.

*Fourth Row.*  
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*Fifth Row.*—  
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ings of the thre  
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*Sixth Row.*  
bars to those o  
the reverse wa



When the quadruple bar, slanting from left to right, is finished, make a similar one from right to left; then connect the 1st and 16th threads by a double knot and pass the first blue thread on the left over to the right group.

*Second Row.*— Make similar groups, reversed, so that the brown knots come next to the last blue ones and the blue knots again terminate the groups of bars; the brown threads will be stretched flat between the preceding group and the next.

*Third and Fifth Rows.*— Like the first.

*Fourth Row.*— Like the 2d.

After the 5th row of groups, take 4 brown threads on either side of the blue knots, and make them into a double chain (Fig. 81) consisting of 12 knots, and make six flat double knots with the last threads.

Lastly, unite all the threads of one group of bars, and make them into a handsome tassel by the addition of other threads.

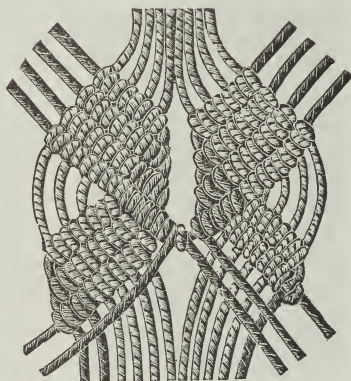


FIG. 96. — DETAIL OF FIG. 95.

**MACRAMÉ FRINGE (Fig. 97).**— Entire length of the threads, 30 inches.

*First Row.*— Knot on the threads as in Fig. 62, succeeded by a double horizontal bar of knots.

*Second Row.*— Twisted or waved knots with 4 knots (Fig. 66).

*Third Row.*— Double horizontal bar of knots.

*Fourth Row.*— With 6 threads; 1 double bar, slanting from left to right, and 1 bar, from right to left, joined together by the last threads.

*Fifth Row.*— With the 4 threads coming from the groups of bars; 1 single chain (Fig. 80) with 4 crossings of the threads, quite close to the point where the groups meet, and 1 single chain with 7 crossings, made with the outside threads.

*Sixth Row.*— Similar groups of bars to those of the 4th row, but set the reverse way and terminating in a

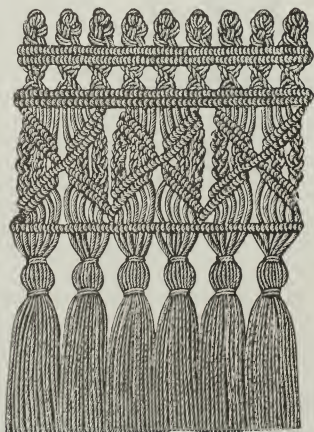


FIG. 97. — MACRAMÉ FRINGE.

horizontal bar. For the tassels, add a thick bunch of threads to each group of 6 threads that issues from the work.

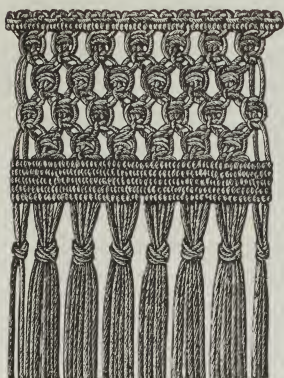


FIG. 98. — FRINGE WITH MOSAIC BORDER.

knots, and between every second of the light double knots loop on a red thread; the loop that fastens it to the cord taking the place of the knot.



FIG. 99.  
KNOT OPEN.  
DETAIL OF FIG. 98.

*Eighth Row.*—Lay down a third cord, and make two double knots with the red threads between the knots of écu thread.

*Ninth Row.*—Lay down a fourth cord, make a half knot with every red thread.

*Tenth Row.*—Lay down a fifth cord, then make a horizontal bar of double knots, as in the 6th row; the red threads are taken to the wrong side and passed over. Knot the ends of the threads together in clusters of 6, about 6-10ths of an inch below the last cord of knots.



FIG. 100.  
KNOT SHUT.  
DETAIL OF FIG. 98.

**MACRAME GROUND** (Figs. 101, 102 and 103).—Fill the shuttles with the length of thread that you think will be required for the work.

*First Row.*—Knot the threads on, as in Fig. 50, 4 blue and 4 écu alternately, and make a double horizontal bar.

**FRINGE WITH MOSAIC BORDER** (Figs. 98, 99 and 100).—Entire length of the threads, 30 inches.

*First Row.*—Knot the threads on, as in Fig. 50, one écu and one brown alternately, succeeded by a single horizontal bar of double knots.

*Second, Third, Fourth and Fifth Rows.*—Four rows of knots, such as are seen in Fig. 99, in process of being made, and in Fig. 100, finished, and succeeded by a flat knot. The colors alternate in the knots; in the 2d and 4th rows the knot is set in the light color, in the 3d and 5th, in the dark.

*Sixth Row.*—One horizontal bar of double knots over a fresh cord.

*Seventh Row.*—Lay down another cord, make another horizontal bar of

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*Second Row.*—Beginning in the middle, make 2 flat double knots with 8 blue threads; with the 4 blue threads on the left, make a quadruple group of bars over the 4 blue threads on the right. These quadruple groups of bars, called "shell bars," are illustrated in detail in Fig. 102. Unite the blue threads at the sides by flat double knots.

The beginning and continuation of the open-work parts of the pattern are explained in Fig. 103.

The threads that issue from the last group of knots are used for making the second shell bar, the two inner bars of which are made in *écru*, and the two outer in blue. When this striped shell bar is finished, the blue threads are again united for the open-work figure.

FRINGE WITH FOUNDATION WORKED ON THE WRONG SIDE (Figs. 104, 105, 106 and 107).—Entire length of the threads, 32 inches.

Knot the threads on, as in Fig. 50, and after finishing the horizontal bar, make from left to right, over the 1st thread, 1 double knot made with the 2d and with the 3d threads.

Then, over the 2d thread, which has now become the 1st, make double

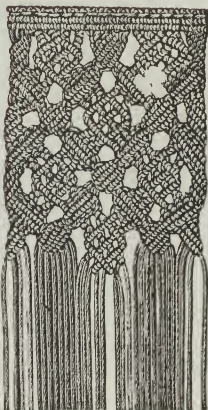


FIG. 101.  
MACRAMÉ GROUND.

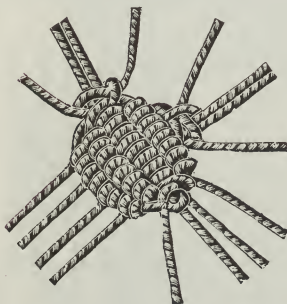


FIG. 102.—SHELL BAR. DETAIL  
OF FIG. 101.

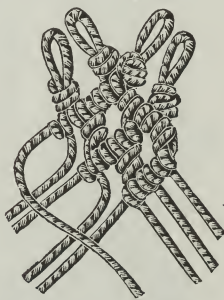


FIG. 103.—OPEN PART OF  
FIG. 101.

knots with the 3d, 1st, 4th and 5th threads; then, over the 3d thread, counting now from right to left, which in the knotting on figured as the 4th, 1 double knot with the 5th and 2d threads.

Make the same group from right to left, only at the 3d change of thread make 5 double knots instead of 2, and let the last knots count for the new group of bars, turned the opposite way.

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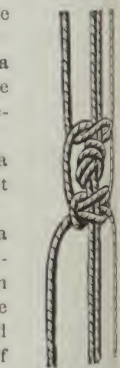


FIG. 100.  
KNOT STRUCTURE  
DETAIL OF FIG. 101.

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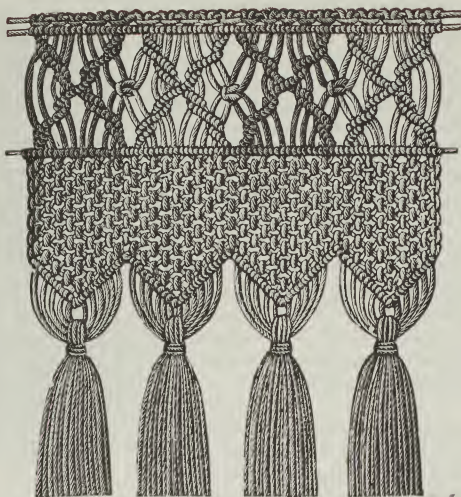


FIG. 104. — FRINGE WITH FOUNDATION WORKED ON WRONG SIDE.

In the middle of two opposing groups of bars, make a flat double knot with 2 of the right threads and 2 of the left.

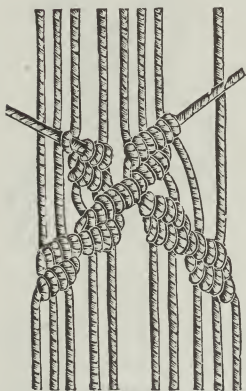


FIG. 105.  
OPPOSING BARS.  
DETAIL OF FIG. 104.

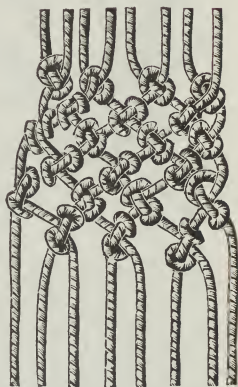


FIG. 106. — FORMATION OF THE KNOTS ON THE WRONG SIDE. DETAIL OF FIG. 104.

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When the second horizontal bar is finished turn the work round, and go on working on the wrong side, making plain double knots, as in Fig. 106, turned in one row, all from right to left, and in the next from left to right.

When you have worked 10 such rows of knots, begin to make one knot less on either side of a group, so as to form pointed scallops of knots which you finish off with a plain bar.

Tassels are then made with the threads that issue from each scallop, and when these are sewed up turn the work round to the right side, where the knots, made on the wrong side, will present the appearance indicated in Fig. 107.

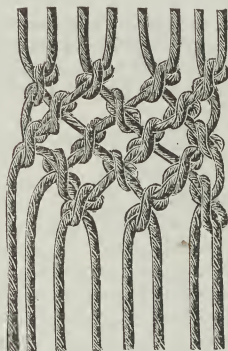


FIG. 107. — APPEARANCE OF THE KNOTS ON THE RIGHT SIDE. DETAIL OF FIG. 104.

MACRAMÉ FRINGE (Fig. 108). — Entire length of the threads, 25 inches. Knot on double threads, as in Figs. 52 and 59, to count as single in the

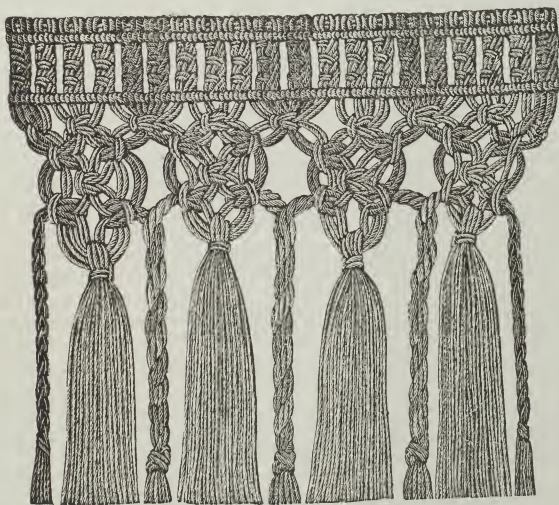


FIG. 108. — MACRAMÉ FRINGE.

working directions: \*1 thread of red, color 56; 3 of écru, 1 of red, color 56; 1 of red, color 57; 3 of écru, 1 of red, color 57; and repeat from \*.

106. — FORMATION OF KNOTS ON THE WRONG SIDE. DETAIL OF FIG. 104.

*First Row.*—Six chain knots made with every 4 threads.

*Second Row.*—A single horizontal bar of knots.

*Third Row.*—Collecting knots (Fig. 65) made with the éceru threads over the 4 dark and the 4 light red ones, and flat double knots over the 4 éceru threads.

*Fourth Row.*—Collecting knots over 4 éceru threads with 4 red and 2 éceru threads.

*Fifth Row.*—Collecting knots in the centre of the groups with the éceru threads.

*Sixth Row.*—Similar to the 4th.

*Seventh Row.*—Similar to the 5th.

Then take the red threads on the right and left and twist them, each cluster separately, from left to right between the thumb and forefinger, as you do in making a cord, then unite them together, twisting them from left to right. Fasten off the cord by a knot, beneath which the ends of thread form a little tassel. Collect all the éceru threads together and make them into a heavy tassel with the aid of supplementary threads.

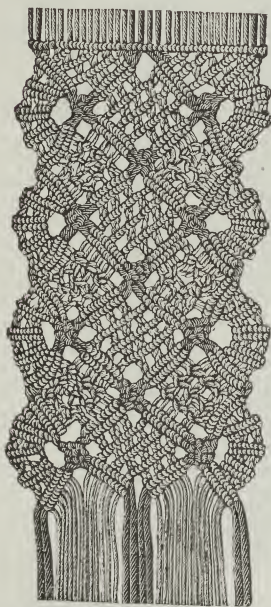


FIG. 109.—BORDER WITH SHELL KNOTS.

BORDER WITH SHELL KNOTS (Figs. 109, 110, 111 and 112).—Fill the macramé shuttles with the requisite length of thread. Knot the threads on, as in Fig. 55, in the following order: 1 double thread of color 59, 6 double threads of color 58, 2 of color 59, 6 of color 58, 1 of color 59.

From left to right and over the 1st thread: 1 double knot with the 2d thread; over the 4th thread of color 58, and from right to left, double knots with the 3d, 2d and 1st threads of the same color; from left to right, 1 double knot with the 6th thread of color 58 over the 5th, and with the 3d thread over the 2d; from right to left, 5 double knots over the 8th thread of color 58; from left to right, 1 double knot over the 10th thread, 1 double knot over the 5th thread, 1 double knot over the 1st thread; from right to left, 7 double knots over the 12th thread; from left to right, 3 detached double knots.

Then, from left to right, and subsequently from right to left, with 6 green threads, 2 double bars slanting over the 2 red threads (see the top of Fig. 112); unite the 4 red threads in the middle and make a shell knot with them (Fig. 110), consisting



FIG. 110.—LARGE SHELL KNOT OPEN. DETAIL OF FIG. 109.

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FRINGE WITH S threads, 35 inches.

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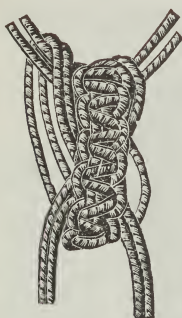


FIG. 110. — LARGE SHELL.  
KNOT OPEN.  
DETAIL OF FIG. 109.



FIG. 111. — LARGE SHELL.  
KNOT SHUT.  
DETAIL OF FIG. 109.

of six flat knots (Fig. 111); take 2 threads on the right and 2 on the left, turn them down to the left and right, and then from the wrong side to the right, over the threads that come from the bars, and close with a flat knot. On the sides make double bars, and between each bar 2 single chain knots.

Fill the empty spaces under the outside shell knots with 9 flat double knots; under the middle knot make bars of inter-

crossed knots, of which a clear explanation will be found in Fig. 112.

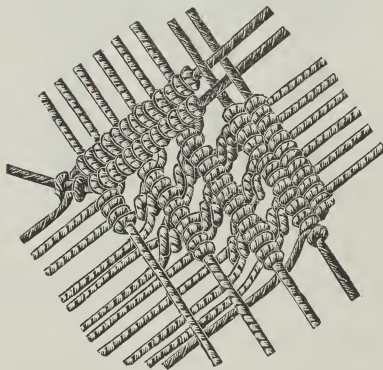


FIG. 112. — OPEN PART OF  
FIG. 109.

To join two borders of the kind together, pass the thread of the second border over the thread on which the bar in the middle of the outer scallop is knotted.

**FRINGE WITH SHELL KNOTS** (Fig. 113).—Entire length of the single threads, 35 inches.

The threads must be taken double, counting as one. Knot them on, as in Fig. 59. This exceedingly effective pattern is a very simple one to work and can easily be copied from the engraving by following, for the bars, Figs. 72

to 79; for the collecting knots, Fig. 65; for the large shell knots, Figs. 110 and 111; and for the chain of flat double knots, Fig. 71, detail *a*.

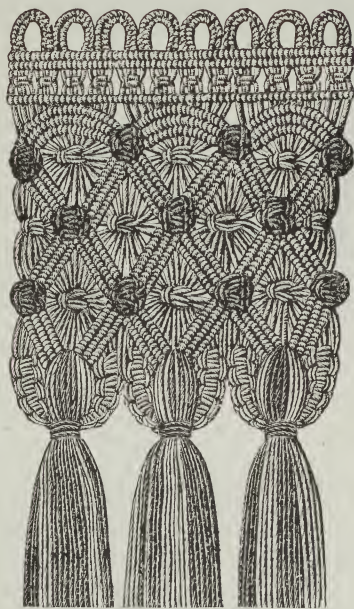


FIG. 113.—FRINGE WITH SHELL KNOTS.

The tassels that complete the fringe must depend from the last collecting knot and hang between the triple bars of knots and beneath the collecting knot.

**MACRAMÉ BORDER OR FRINGE (Fig. 114).**—Entire length of the threads, 67 inches.

*First Row.*—Knot on the threads with double round picots and one horizontal double bar. The colors should succeed each other as follows: \* 4 blue scallops, 4 écu, 5 red, 4 écu; repeat from \*.

*Second Row.*—Begin working from right to left: 1 single chain with 2 single threads (Fig. 80), and 7 changes of the threads; after the 3d change of the threads, connect the 2d chain with the 3d, the 4th with the 5th. Finish off every 2 chains with a flat double knot.

Make, over the first blue threads, 1 waved plait (Fig. 66, detail *b*); over the 14th écu thread, 1 bar of double knots, 3 going and 4 returning; over the last 2 red threads, waved knots, and repeat from \*; then lay down 2 fresh cords, to make a double horizontal bar of knots.

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detail a.

*Third Row.*—With the blue threads: 5 large shell knots (Fig. 111), 1 triple bar of double knots to the left and right; between the bars, 9 large shell knots; 1 triple bar of double knots to the right and left, and finish with 5 large shell knots, as above.

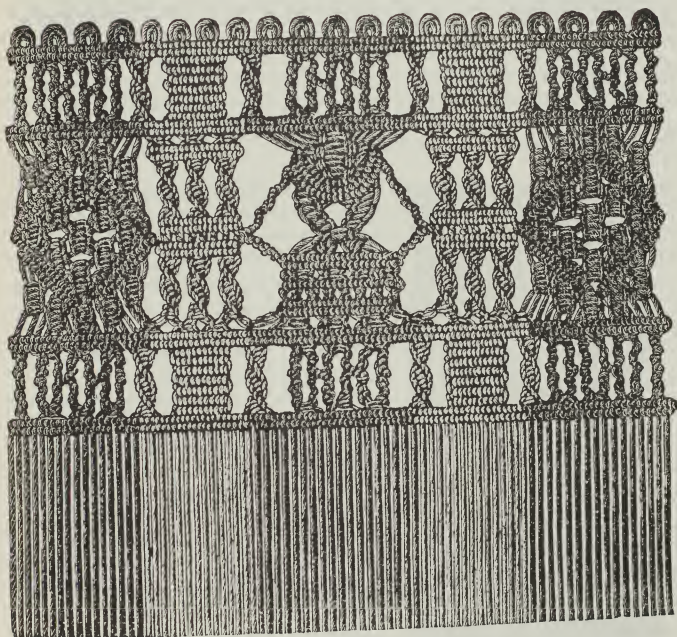


FIG. 114.—MACRAMÉ BORDER OR FRINGE.

With the écu threads: 3 flat double knots, 1 double horizontal bar of knots; over the last écu thread, 3 waved knots, with 12 changes of the threads; 1 more double bar of knots; join the cord to the outside thread of the blue triple bar.

With the red threads: 1 shell knot (Figs. 111 and 112) over 12 threads; 1 double bar on both sides of the shell knot with the outside threads, 1 single chain, consisting of 7 changes of the threads, made with the outside red threads; join the red thread and the light one that comes from the double bar together, on the left.

The light thread is afterwards looped into the blue thread on the right; 4 collecting knots over 6 red threads on the right and left, 1 collecting knot over all the red threads, and one, on both sides, over 6 red threads.



After joining the threads on both sides, carry on the single chain with 3 changes of the threads: over the first red thread of the left chain make a double horizontal bar with all the disengaged threads; below the bar, 4 flat double knots; 1 single horizontal bar; 8 double knots, each over a single thread; 1 double bar of knots.

From this point continue with the *écru* threads: 1 row of double knots, 1 double horizontal bar and 1 waved plait; then join 2 blue threads and 2 *écru*, and 2 *écru* and 2 red, together, to make flat double knots; the double knots between remain of one color.

The bottom border is like the top one with the exception of the picots.

When this pattern is to be used for an insertion or a gimp, the threads should be fastened off, as indicated in Fig. 93.

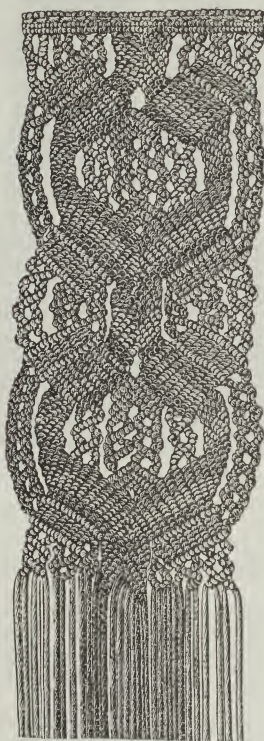


FIG. 115. — MACRAMÉ BORDER.

**MACRAMÉ BORDER** (Figs. 115, 116 and 117).—Wind the threads on shuttles and knot them on, as in Fig. 50, in the following order: 2 threads of either color 62 or *Chiné d'or* (blue and gold), 2 of color 61, 2 of color 63, 1 of color 64, 1 of color 60, 2 of color 65, 1 of color 60, 1 of color 64, 2 of color 63, 2 of color 61, 2 of color 62, or of *Chiné d'or* (blue and gold).

Begin with the open work on either side of the crossed bars (Figs. 116 and 117) with 4 blue threads, and by 4 changes of the threads outwards and 3 inwards; the same, with 4 light green threads, with 3 changes outwards and 2 inwards; then with the dark green threads, with 2 changes outwards and 3 inwards; over the 4th dark green thread, 1 double knot with the 1st dark green thread, with the 4th light green one and with the 4 blue.

Over the 3 next dark green threads knot the 4 light green threads and the 4 blue, from right to left, and from left to right, thus forming altogether 8 bars across the first bar; then knot the 8 first threads over the last dark green one; add a crossed bar with 7 changes of the threads outwards and 5 inwards.

Middle group, left side: 1 double knot with the first light brown thread over the second thread; 3 double knots with the black threads (the only ones that are to be taken double) and two light brown threads over the 1st and 2d dark brown ones.

In the 2d bar, knot the 1st dark brown thread, and in the 3d, the 4 dark brown ones, over the black thread. On the right, a similar group, slanting towards the one on the left.

On the left: over the 1st light brown thread coming from the right, 1 double knot, made with 2 light and 2 dark brown threads, and the black one, all coming from the left.

On the right: over the 1st light brown thread coming from the left, 1 double knot with 1 light and 2 dark brown threads and the black one (used double).

On the left: over the light brown thread coming from the right, 1 double knot with 1 light and 2 dark brown threads and the black one.

On the right: over the light brown thread, 1 double knot with 2 dark brown threads and the black one.

On the left: the same knots as on the right.

On the right: over the 1 dark brown thread, 1 knot with one brown thread and the black one.

On the left: the same knots as on the right.

On the right: over the 1st dark brown thread, 1 knot with a brown thread and the black one.

On the left: the same knots over the last thread.

On the right: over the last brown thread, 1 knot with the black one.

On the left: over the 4 light green threads and the 4 blue ones, double knots with the 4 brown threads and the black one; 1 double knot with the 1st light brown thread over the 2d, 3 double knots over the 2d dark brown thread, with 2 light threads and 1 dark brown; 4 double knots with the 2 light and the 2 dark brown threads over the black one; after which you make 5 other bars, taking the last thread turned inwards for the cord. Make similar groups, slanting from right to left, then, beginning again on the left, make the knots with the 4 light green threads over the 1st thread of the same color running from right to left.

On the right: knot 3 light green threads over the 1st thread coming from the left and repeat the same group twice, on both sides.

The third bar forms, at the same time, the first scallop of a triple crossed bar, which has also to be made on the right.

The two crossed bars finish with a triple group of bars; the last bar of which, on the right, consists of only one double knot.

There remain to be made, on both sides, crossed bars with three whole scallops inside, one outside, and one half one, top and bottom.

Knot all the other threads over the 4 blue and the 4 light green ones; in



FIG. 116. — CROSSED BAR SLANTING TO LEFT. DETAIL OF FIG. 115.



FIG. 117. — CROSSED BAR SLANTING TO RIGHT. DETAIL OF FIG. 115.

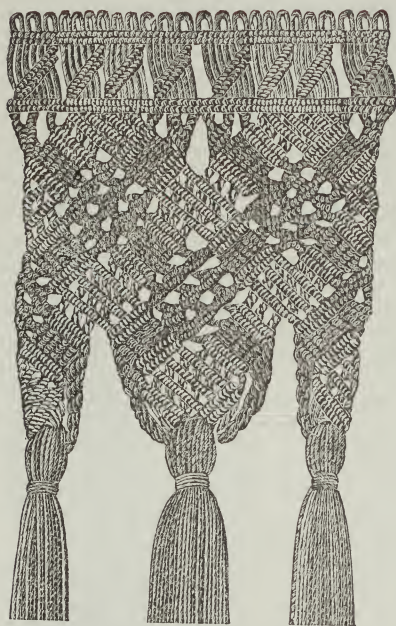


FIG. 118. — MACRAMÉ FRINGE.

bars, see also Figs. 90, 96 and 103, for the crossed bars, Fig. 119.

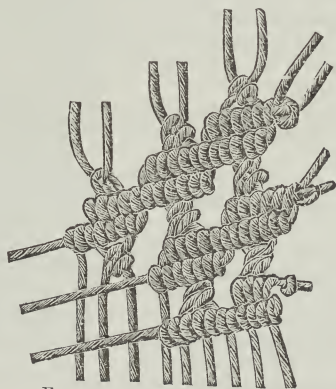


FIG. 119. — DETAIL OF FIG. 118.

the middle, knot the right and the left threads, alternately, till the black threads meet at the point.

Turn the group of bars, edged with blue and light green, inwards, and finish it off by a crossed bar, with 3 scallops inside.

**MACRAMÉ FRINGE** (Figs. 118 and 119).— Entire length of the threads, 47 inches.

*First Row.*— Knot the threads on with picots (Fig. 54), 6 écu and 6 brown.

*Second Row.*— Double and slanting bars made with 6 single threads succeeded by a double horizontal bar.

*Third Row.*— Begin with the light threads and make bars with double knots between, as in Fig. 112, and finish at the sides with 2 bars made with the brown threads; for the dark brown

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This pattern should always end in such a manner that the light open-work figures form the scallop and be framed with the brown knot.

**MACRAMÉ FRINGE** (Fig. 120). — Entire length of the threads, 37 inches.

This pattern is so easy that we refer our readers to Figs. 79 and 96 for the working of it, merely remarking that the bars are made alternately from

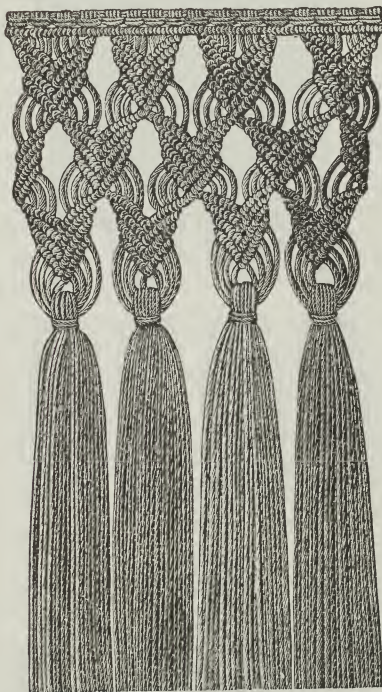


FIG. 120. — MACRAMÉ FRINGE.

right to left, and from left to right, and that 3 threads are knotted over the cord that runs from the left, and 4 over the one from the right.

This fringe will always be found most effective in appearance if it be made in four shades of one color, knotted on in succession.

**MACRAMÉ FRINGE OR GROUND** (Figs. 121 and 122). — Entire length of the threads, 59 inches.

This effective pattern is not difficult, save in appearance, so that it is unnecessary to describe it in detail; for the knotting on, see Fig. 60; for the plain bars, Figs. 74 to 79; for the collecting knots, Fig. 65. The only difficult point is where the threads cross each other inside the bars and form a

check and by carefully following the course of the knots in Fig. 122 that will be easily overcome.

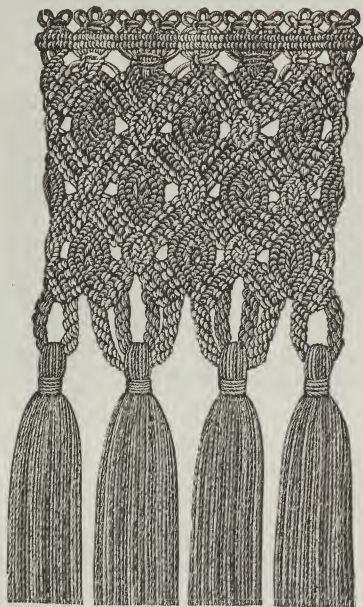


FIG. 121.—MACRAMÉ FRINGE.

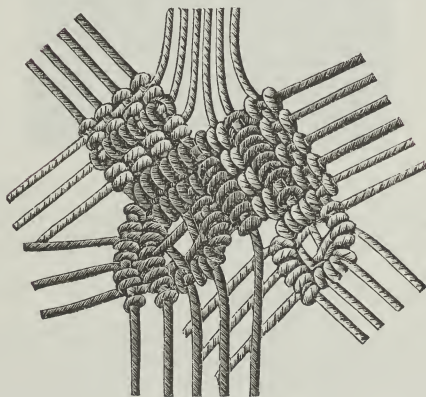


FIG. 122.—DETAIL OF FIG. 121.

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## AN EMBROIDERY SCRAP-BOOK.

BY AUNT LOUISA.

The origin of this book was explained in "Florence Home Needle-work" for 1890. The foundation is a simple piece of canvass on which in childhood I worked the letters of the alphabet under the guidance of my mother's hand. This "sampler" remained a simple square of cloth without addition for many years, when it seemed good to me to revive those early recollections by adding other leaves to the first, making what I now call an embroidery scrap-book, which is an appropriate name, considering its contents. My efforts at first were confined to alphabets in cross-stitch, it being my idea to see how large a collection I could make of different styles. Like all collectors, I soon found there was no end to these and began to copy small sections of various kinds of work which pleased my fancy, and which gave me a variety of other stitches. Some of these scraps were described with illustrations in the 1890 article before spoken of, while others will be briefly and simply mentioned in the following pages. The accompanying engravings are clear guides to those having had some experience with the needle. The small size of these examples does not injure them for the purpose intended, since they are made only to show the application of different stitches to various shapes, and may be adapted to other forms equally well; while with more space and in a complefe and harmonious arrangement they will show greater beauty.



The first seven samples (Figs. 123 to 129) are parts of a

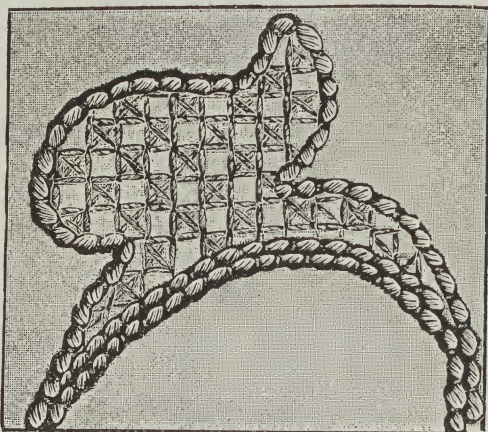


FIG. 123.—SECTION OF EMBROIDERY.

large design found on a sofa pillow. The work is done on a firm piece of cotton-backed material having a silk face, the color being old blue. The outer edges of all the figures are couched with white Florence Filoselle (Fig. J), using several threads in combination. The fancy stitches inside the couching are all done with white Corticelli EE Wash Embroidery Silk (Fig. G).



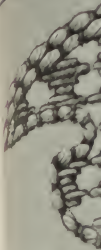
FIG. 124.—SECTION OF EMBROIDERY.

The method of placing the various stitches is easily understood by reference to the engravings.

The single example of work shown in Fig. 130 is a part of an elaborate design also found on a sofa pillow. The color

FLOREN

the ground is  
gold thread



embroidery is  
raw silk.  
may benefit n

dealers (i  
Fig. J.  
of Filoselle

(9) are parts of

of the ground is white, the design being the same, outlined with gold thread couched on. The white silk used for the

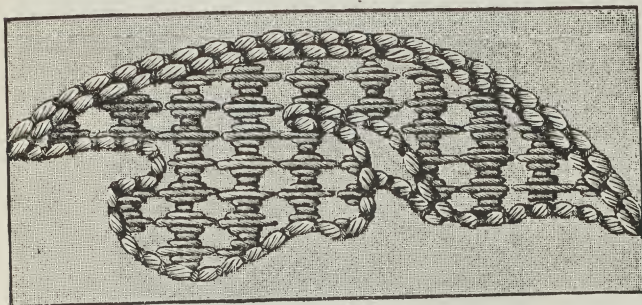


FIG. 125. — SECTION OF EMBROIDERY.

embroidery is called Florence Natural Silk, and is also known as "raw silk." No engraving of this is shown here, but it may benefit my readers to know that it can be had of some

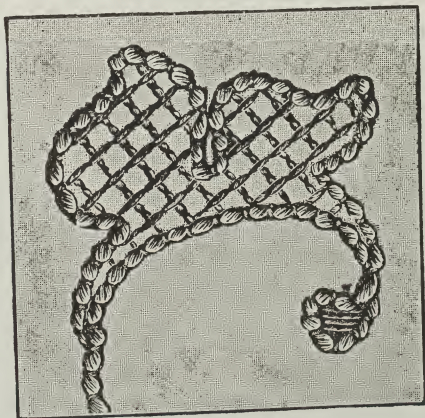


FIG. 126. — SECTION OF EMBROIDERY.

dealers (in white only) in skeins similar to those shown in Fig. J. The thread, while having some of the characteristics of Filoselle, is quite different in its construction and appear-

example of wo  
g. 130 is a part  
design also fou  
llow. The col



ance. Figs. 131, 132, 133 and 134 are copied from a piece of Irish embroidery done on flannel.

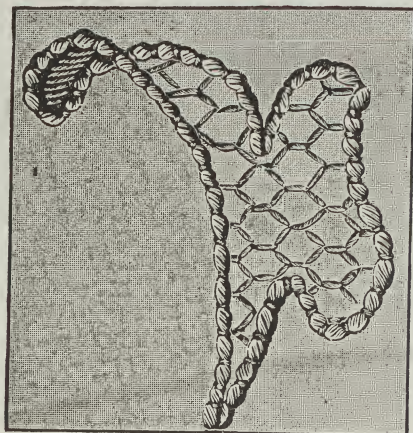


FIG. 127.—SECTION OF EMBROIDERY.

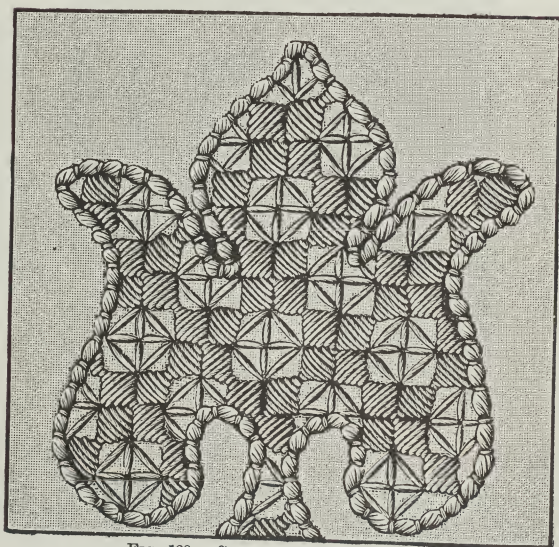


FIG. 128.—SECTION OF EMBROIDERY.

FLORENCE

The silk I have  
used is a fine  
Twist, size  
white linen.

A peculiar  
and twist of



FIG. 131.—  
EMBROIDERY



The silk I have used for this work is white Corticelli Purse Twist, size EE (Fig. C), the design being wrought on white linen.

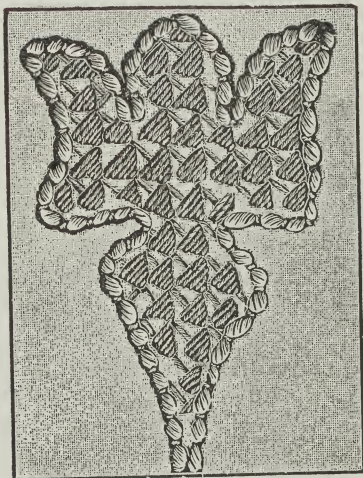


FIG. 129. — SECTION OF EMBROIDERY.

A peculiar and rich appearance is produced by the specially hard twist of this silk, when used for embroidery purposes. <sup>ii</sup>

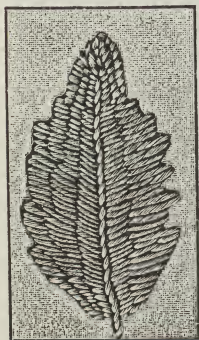


FIG. 131. — SECTION OF EMBROIDERY.



FIG. 132. — SECTION OF EMBROIDERY.

One specimen only of Swedish embroidery is given here, for the reason that most of the designs used in this style are too large for reproduction in the pages of "Florence Home Needle-work;" the example given, however, serves to show the general character of the work, and is seen in Fig. 135, which is part of a border wrought with white Florence Filo-

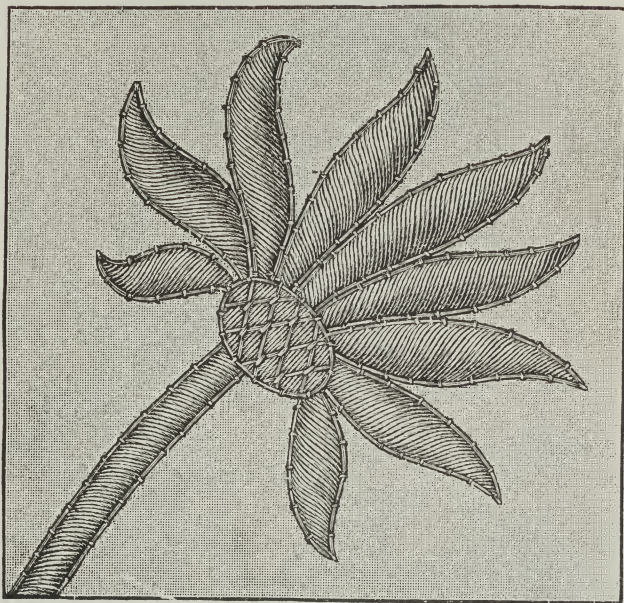


FIG. 130. — SECTION OF EMBROIDERY.

selle on the skirt of a child's dress. The method is easily seen in the illustration where a strip of thin open canvass is basted to the material, and after the design is executed the threads of the canvass are drawn out one by one. Fig. 136 is an exquisite bit of work taken from a tray cloth done in stem-stitch, laid work, knots and button-hole stitch on fine linen with Corticelli EE Embroidery Silk (Fig. G).

A curiosity in embroidery is seen in Fig. 137, which is



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method is ex  
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ray cloth done  
hole stitch on  
Fig. G).  
Fig. 137, which



FIG. 133.—SECTION OF EMBROIDERY.



FIG. 134.—SECTION OF EMBROIDERY.



seemingly quite simple, but requires much care and patience to execute well.

The cut shows two small sections of borders of pocket handkerchiefs, which were brought from Switzerland by a friend. The embroidery is done before the hem-stitching,

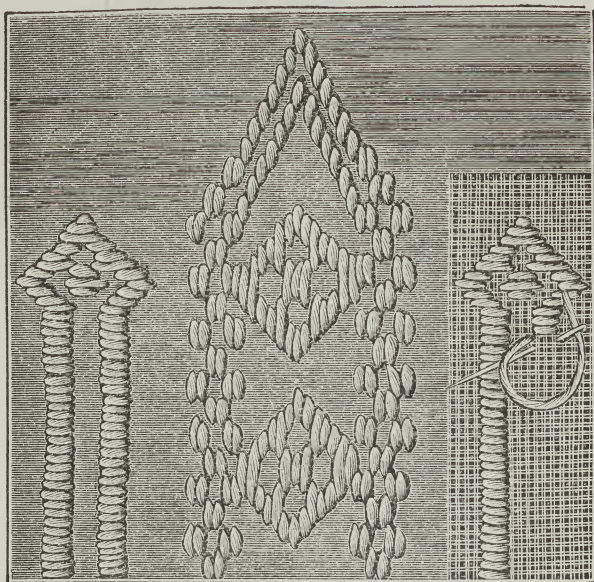


FIG. 135.—SECTION OF SWEDISH EMBROIDERY.

and my chief obstacle to success was found in placing the figures in the centre of this hem. The labor of doing enough to fill a space in my scrap-book was quite enough to convince me how persevering the Swiss women are. I used fine canvass to locate the cross-stitch border, afterwards drawing out the threads. For the embroidery I used Corticelli Wash Floss (Fig. I), and desire to call particular attention to its merits for work on handkerchiefs or other articles of fine material. Be sure to buy that which comes on spools, as it is much better than that sold in skeins, being protected by the spool from injury and shop wear. I have found the

FLO

skeins to be m  
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A few des  
contribution

skeins to be nearly always frayed and soiled, owing to the slack twist and delicate structure of the thread.

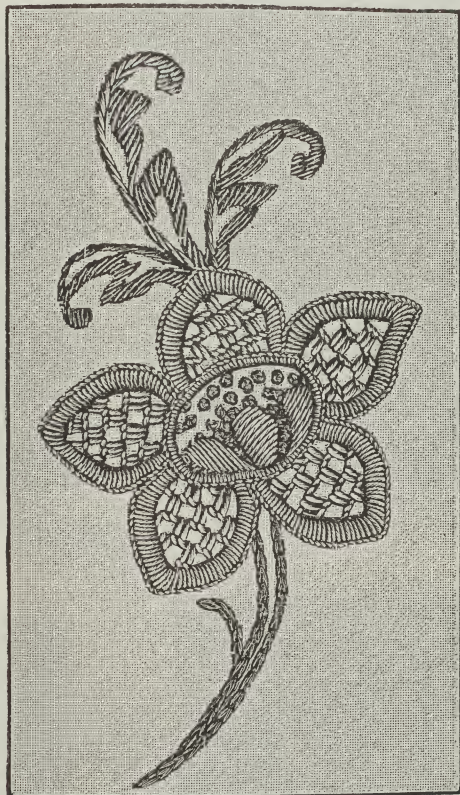


FIG. 136.—SECTION OF EMBROIDERY.

A few designs in cross-stitch go to complete my present contribution from my scrap-book.

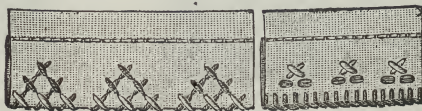


FIG. 137.—SECTIONS OF EMBROIDERY.



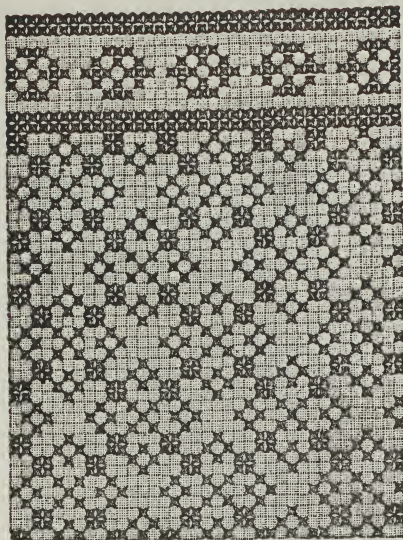


FIG. 138. — FANCY DESIGN.

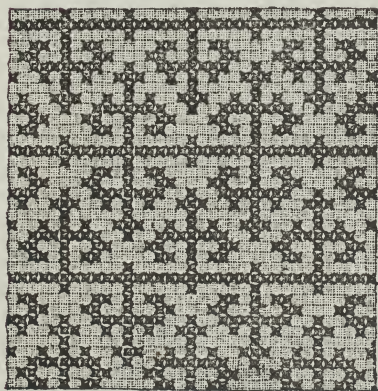
FIG. 139.  
FANCY BORDER.

FIG. 140. — FANCY DESIGN.

FIG. 141.  
FANCY BORDER.

Co

Under this head  
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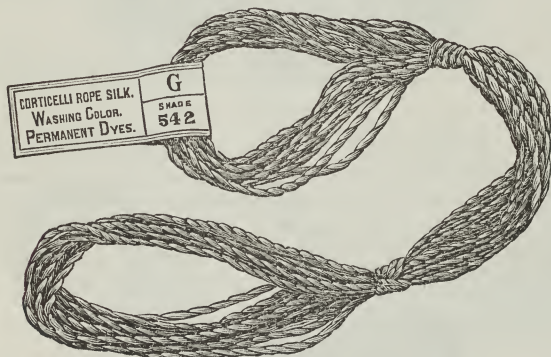
# Corticelli Wash Silk.

## UNFADING DYES.

Under this head dealers have the choice of five distinct varieties of silk thread, differing from each other as to size and twist. They are intended for various kinds of fancy work on materials heavy, medium and light, which require washing. The line of colors is very extensive, and they are warranted not to "run" or to injure in any way the most delicate fabric when washed in warm water and castile soap.

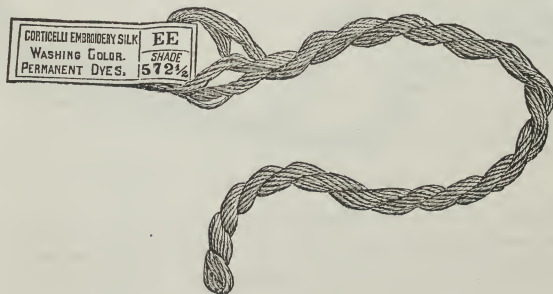
The five varieties are described and illustrated as follows:—

*First.*—(Size G.) (Fig. E.) This is a *very* coarse silk for bold designs, either in outline or solid embroidery, on heavy material, and where rapid execution is de-



Engraving one-half Actual Size. Fig. E.

sired. Each skein bears a ticket, on which appears the brand Corticelli, as well as the size and color numbers.



Engraving one-half Actual Size. Fig. F.

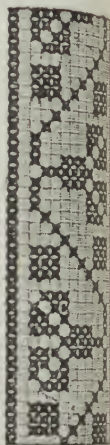
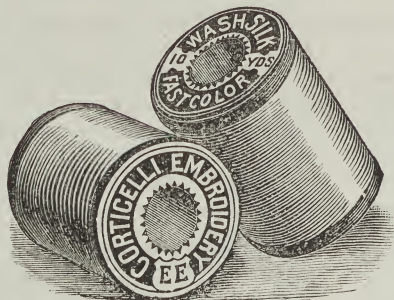


FIG. 139.  
FANCY BORDER.



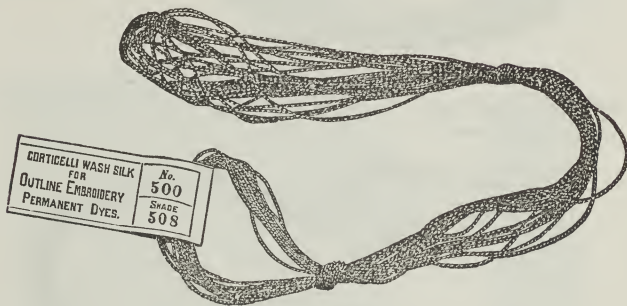
FIG. 141.  
FANCY BORDER.

*Second.*—(Size EE.) (Fig. F.) This is a moderately coarse silk for outline work and solid embroidery. It is put up in this twisted form when sold in skeins. Each skein bears a ticket, on which appears the brand Corticelli, as well as the size and color numbers.



Engraving Full Size. Fig. G.

*Third.*—(Size EE.) (Fig. G.) Three important advantages are secured by the use of this silk: First, the spool prevents shop wear and soiling, and is more convenient; second, the brand has an established reputation of more than fifty years; third, the size is adapted to a great variety of art work. Buyers should observe the labels on both ends of the spool. Look for the brand Corticelli and the size EE on one end. On the other end the words "Wash Silk—Fast Color," should appear.



Engraving one-half Actual Size. Fig. H.

*Fourth.*—(Size No. 500.) (Fig. H.) This is a medium size of silk for ordinary outline work or etching. Each skein bears a ticket, on which appears the brand Corticelli, as well as the size and color numbers.

coarse silk for quilts  
when sold in skeins  
elli, as well as the

*Fifth.*—(Floss.) (Fig. I.) Sold only on spools. This silk is of a fine size, slack twist and high lustre, and is sometimes called Filo-floss. It is adapted to a wide



Engraving Full Size. Fig. I.

range of art work, as it may be used singly for fine outlines on light material, or with thread doubled for heavier outlines or solid embroidery.

## Corticelli Purse Twist.

FAST DYES.—WASHING COLORS.

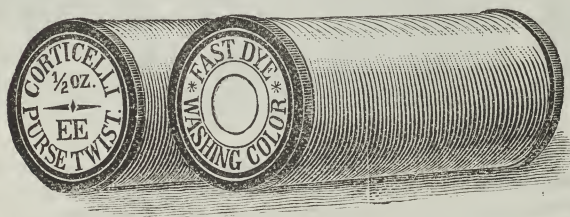


Fig. C.

The great popularity of this brand of Purse Twist is obtained by the excellence of its colors, the peculiarity of its twist, and the facility with which it may be wrought into those exquisite designs known to women of past generations almost as well as to those of the present time.

There are in existence to-day purses made nearly half a century ago of Purse Silk, still preserving in a remarkable degree their original beauty. A silk purse well designed and executed from *Corticelli Purse Twist* makes an elegant and enduring token of friendship. This well-known brand may be obtained of any enterprising merchant.

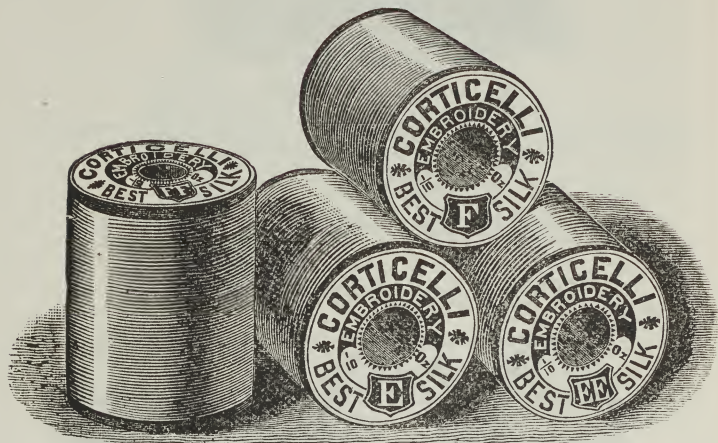
## CAUTION.

Purchasers should notice carefully the black spool with the name CORTICELLI on one end. The genuine is put up only in this way.



# Corticelli Embroidery Silk.

$\frac{1}{10}$  OUNCE SPOOLS.



Silk sold on this style of spool is used extensively for flannel embroidery, for which it is well adapted. It can be had of enterprising dealers in four sizes; viz., E, EE, F and FF, from finest to coarsest, in order named, as shown in engraving.

This size of spool can only be obtained in cream-white, blue-white and black.

For embroidery silk in fancy colors (size EE only), see smaller spools shown on page 86 and below.

## Corticelli Embroidery Silk.

ON SPOOLS, 3 YARDS.

This style of spool embroidery silk is of recent adoption. The quality and size of the thread is the same as has been sold for many years in skeins, which can now be entirely dispensed with by dealers, with a great saving of time and trouble. Sold in size EE only.



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## Marking Clothing.

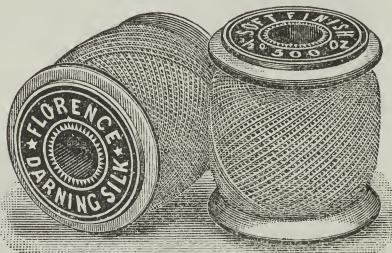
Every housekeeper should mark plainly all her sheets, pillow cases, towels, napkins, tablecloths and white spreads. They are very apt to be lost when not so marked, being misplaced and mistaken for the property of other people in the laundries. Personal wardrobe should also be marked, for the great convenience of all who handle the numerous handkerchiefs, stockings, shirts, collars and cuffs which go to make this up. It is convenient and rapid to mark with a pen with Payson's Indelible Ink. A bottle of this should be found in every house, and it is a good idea to keep on hand a few yards of linen tape, on which is written, with this ink, many times over, your name. The tape can then be cut in pieces, which are ready to sew on to stockings and other articles having too rough a surface for pen work. "Marking should not be left to laundries and their cheap inks and coarse cabalistic characters,—much disfigurement and injury to fabrics and marking often ensues when strong chemicals are used, with these inferior inks; it is best therefore to do your own marking with that reliable brand known for sixty years as Payson's." The marking can also be effectively done with Corticelli Wash Silk, in any color, by those handy with the needle, using the size called floss, from spools (see Fig. I). Black is one of the *most* durable of the dyes, *all* being good.

## Florence Darning Silk.

*Soft Finish. Prepared expressly for Repairs on Silk, Woolen, Lisle Thread, or Cotton Stockings and Undergarments.*

Stockings darned with this silk last much longer, and are free from the disagreeable bunches caused by the use of wool or cotton yarns for mending purposes.

In buying new hosiery, of whatever material, ladies will greatly increase its durability by "running" the heels and toes with Florence Darning Silk. This process, by reason of the soft and pliable nature of the silk, does not cause discomfort to the wearer.



SOLD BY ALL ENTERPRISING DEALERS.

Florence Filoselle (Filling Silk). (Fig. J.)



Fig. J. — Engraving one-half Actual Size.

Manufactured for fine art needle-work from the best Italian silk, and dyed by the most approved methods known to ancient and modern science. This brand is noted for uniformity in the size of thread, and for the correct shading of colors. Every skein bears a ticket, with trade-mark FLORENCE, as shown in engraving. The color number is also placed on every ticket throughout the entire list of nearly 300 shades, which is a great convenience to dealers and consumers.

## CORTICELLI SEWING SILK.

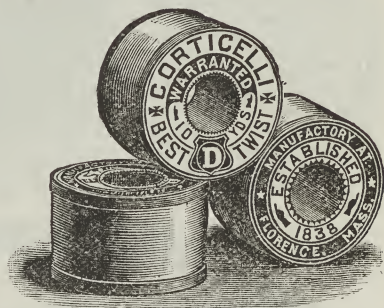


Every spool warranted unequalled for hand or machine sewing. Smooth, strong, full length. The engraving shows very accurately the style of spool. An examination of the label will also reveal the fact that this brand recently celebrated its

fiftieth anniversary. During all these years it has enjoyed the foremost position in the leading markets, taking at the great Competitive Industrial Exhibitions and World's Fairs a great number of first-class medals, including several of gold. Improvements in machinery have been adopted from time to time, so that the goods are to-day produced with the assistance of electrical appliances which indicate to the operator with lightning rapidity any break in the delicate filaments which form the completed thread. Black is sold in these sizes; viz., 000, 00, 0, A, B, C, D and E, from finest to coarsest, in order named. Colors are sold in size A only, that being the medium and best size.

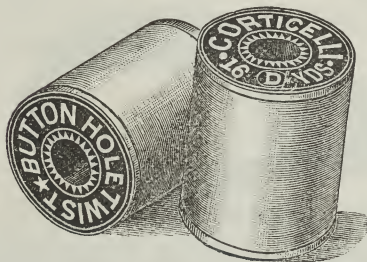
## Corticelli Button-hole Twist.

This engraving represents the form in which we have sold Button-hole Twist extensively for many years. At the time of its adoption the fashions were such that only a single spool would be required for the ordinary garment. With changes in fashion this is now often insufficient, and dealers commonly sell two spools together for a dress. An engraving of a different form of spool and holding more twist may be seen below, with remarks on its convenience to dealers and consumers.



The style of spool shown in this engraving is of recent adoption. While the form shown above is still in great demand, this larger spool, with greater quantity

of twist, is rapidly gaining favor with merchants, owing to its convenience. In busy stores, where light is insufficient, and where the smaller spool is sold, customers are liable to receive two spools *unlike* in color, thus causing dissatisfaction and loss of time. As one of the larger spools is ample for any garment, this difficulty is avoided by the use of this style. Black is sold in these sizes; viz., C, D, E and F, from finest to coarsest, in order named, all sizes measuring 16 yards on each spool. Colors are sold in size D only, that being the medium and best size. Progressive dealers sell these goods.



**NONOTUCK SILK CO., FLORENCE, MASS.**



SILK.

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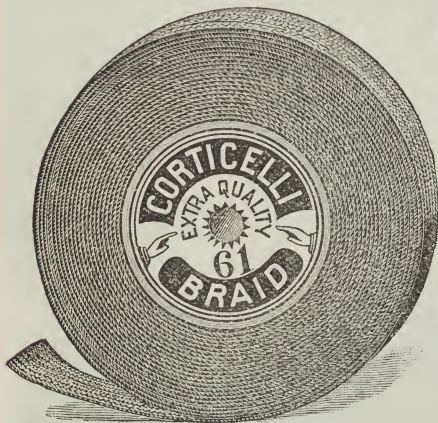
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NCE, MAN

# Corticelli Roll Braid.

In making a lady's costume, a good Worsted Braid for the bottom of the skirt is second only in importance to good Sewing Silk and Button hole Twist, hence every one who knows the guarantee which the brand CORTICELLI gives will be glad to find in the principal stores not only the Silk and Twist, but neat and attractive rolls of Corticelli Worsted Braid to match all the seasonable shades of dress goods.

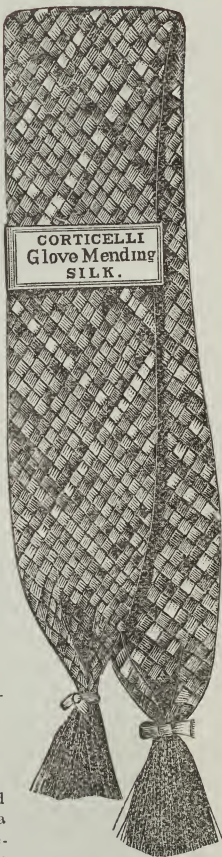
These braids contain only the best wool, and are made of 61 threads of standard size, in the braiding and coloring of which the same care is taken which has given the brand *Corticelli* an enviable reputation wherever found.



## CORTICELLI GLOVE MENDING SILK.

A silk thread of fine size and peculiar twist is required for repairing gloves neatly by hand. Such a thread in a variety of seasonable colors in a convenient form for immediate use is shown in this engraving. Each braid contains about 300 yards of silk divided into 25 glove shades. A needleful of any one of these colors can quickly be drawn out without disturbing the remaining threads.

These braids can now be found for sale in all the leading notion and dry-goods stores.



# Florence Knitting Silk.

SOFT FINISH. FREE FROM POISONOUS DYES. STRICTLY PURE.

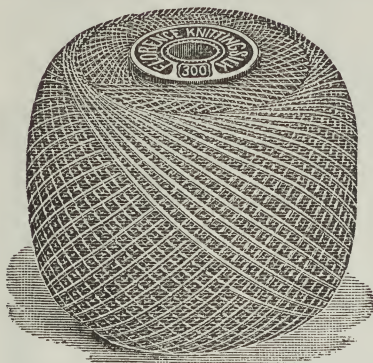


FIG. A.

Nos. 300 and 500, coarse and fine, respectively. Each ball of No. 300 contains one-half ounce of silk, measuring 150 yards. Each ball of No. 500 contains one-half ounce of silk, measuring 250 yards. In order that our customers may not be deceived, the style of ball in which it is sold is shown in our engraving. Observe that the brand FLORENCE is stamped on each spool; also the No. 300 on the coarser silk, and No. 500 on the finer.

Imitations in similar style are in the market, but under other names. Other imitations have a larger spool, to hide the short weight of silk.

This well known silk is suitable for knitting mittens, stockings and other articles of wearing apparel which require washing. Any fabric made from it, whether knitted, crocheted or woven, may be washed without the slightest injury to color or texture.

Special attention is paid to uniformity in size in all knitting silk of this brand. For this reason it is always carefully numbered for the guidance of the purchaser.

Black, white and colors are sold in these sizes; viz.,

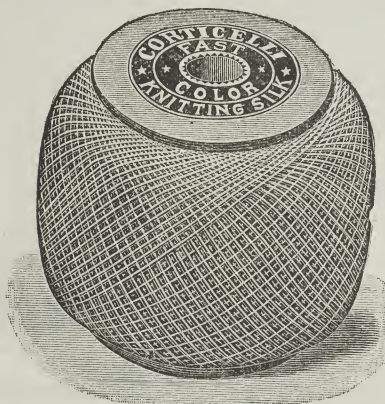


FIG. B.

CORTICELLI

## Knitting Silk.

FAST COLORS.

HIGH LUSTRE.

FOR KNITTING.

FOR CROCHETING.

FOR EMBROIDERY.

**NONOTUCK SILK CO.,**

Sole Manufacturers.

g Silk.

STRICTLY

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## **FLORENCE SILK GLOVES, FOR GENTLEMEN.**

(Not Illustrated.)

These goods are lined throughout with soft silk. They are made without seams, either inside or out, consequently cannot rip. Being full-fashioned, they fit the hand perfectly, and are in all respects the warmest, least cumbersome and most genteel and durable glove for winter wear now in market. Colors, Black and Seal Brown. Sizes, Nos. 1, 2 and 3; large, medium and small.

## **FLORENCE SILK MITTENS, FOR GENTLEMEN.**

(Not Illustrated.)

Made in the same manner as the Gloves, and by many preferred to them. They take up little room in the pocket when not in use, and for walking and driving are superior to mittens made of leather as a protection from cold. We will send, post-paid, to any address, one pair of these Mittens for \$2.00, or one pair of Gloves at same price.

**NONOTUCK SILK CO., FLORENCE, MASS.**

## **FLORENCE SILK HOSIERY, FOR GENTLEMEN.**

Black Only.

These goods are of extra weight, and suitable for fall and winter wear. Those persons who have suffered in health by the use of thin hosiery put on in cold weather, with low shoes, for evening parties, will find these goods suited to their wants.

In buying, notice the brand FLORENCE on end of box.

On receipt of \$2.00, we will send, post-paid, one pair to any gentleman who cannot obtain them from his dealer.

**NONOTUCK SILK CO., FLORENCE, MASS.**

## **FLORENCE SILK HOSIERY, FOR LADIES.**

Black Only.

These goods are manufactured from fine FLORENCE KNITTING SILK, on hand frames, in the best "full-fashioned" shapes known to the trade. They are made extra long, are dyed in the yarn, and may be washed without injury to color.

Being heavier than most silk hose, they are adapted for winter use, either for invalids or persons who wish to avoid becoming such.

On receipt of \$2.00, we will send one pair, post-paid, to any lady who cannot obtain them from her dealer.

**NONOTUCK SILK CO., FLORENCE, MASS.**

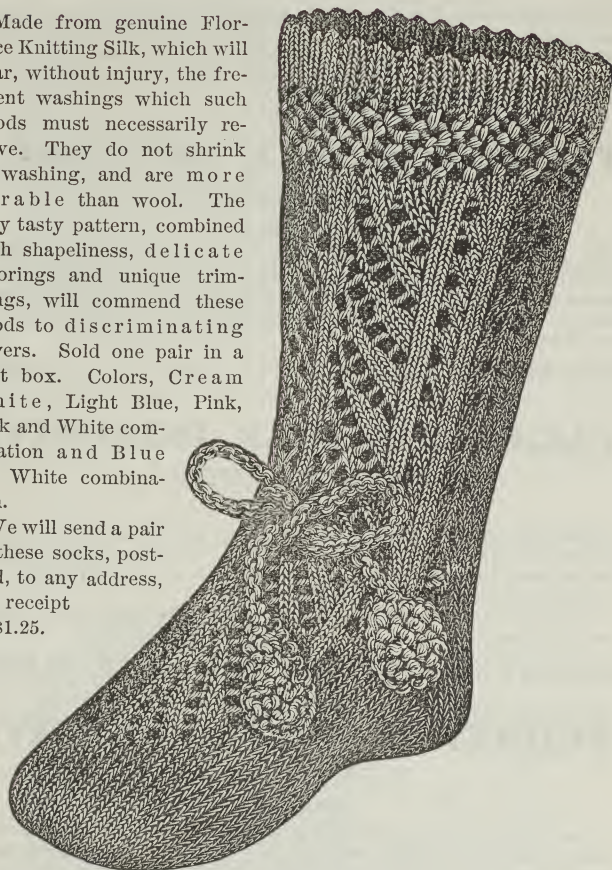


# Florence Silk Socks,

FOR INFANTS.

Made from genuine Florence Knitting Silk, which will bear, without injury, the frequent washings which such goods must necessarily receive. They do not shrink in washing, and are more durable than wool. The very tasty pattern, combined with shapeliness, delicate colorings and unique trimmings, will commend these goods to discriminating buyers. Sold one pair in a neat box. Colors, Cream White, Light Blue, Pink, Pink and White combination and Blue and White combination.

We will send a pair of these socks, post-paid, to any address, on receipt of \$1.25.



[The engraving shows nearly the full size.]

NONOTUCK SILK CO.,  
FLORENCE, MASS.

cks,

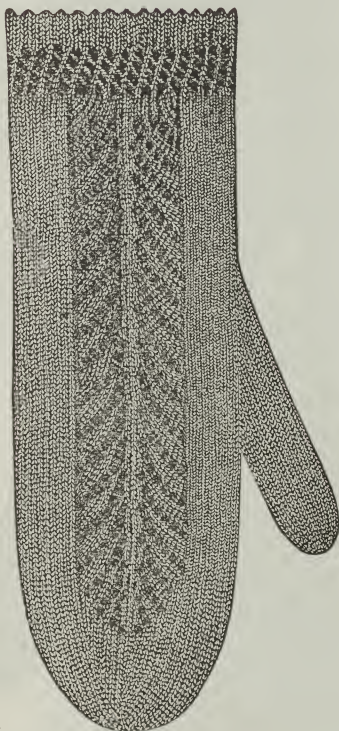
# FLORENCE SILK MITTENS,

FOR CHILDREN.

This engraving shows style No. 480 of these goods. The wrist and fancy open-work back are lined throughout with silk. They are made of genuine Florence Knitting Silk. Each pair is placed in a fancy box bearing the brand "Florence." Sold by enterprising dealers in these colors and sizes:—

No. 6 and No. 7, Cream White and Light Blue. No. 5, Black, Seal Brown, Garnet and Navy.

Size No. 7 is suitable for children one year or less of age. Size No. 6 is suitable for children from one to three years of age. Size No. 5 is suitable for children from three to five years of age.



STYLE NO. 480.

[Engraving one-half Actual Size of No. 5.]

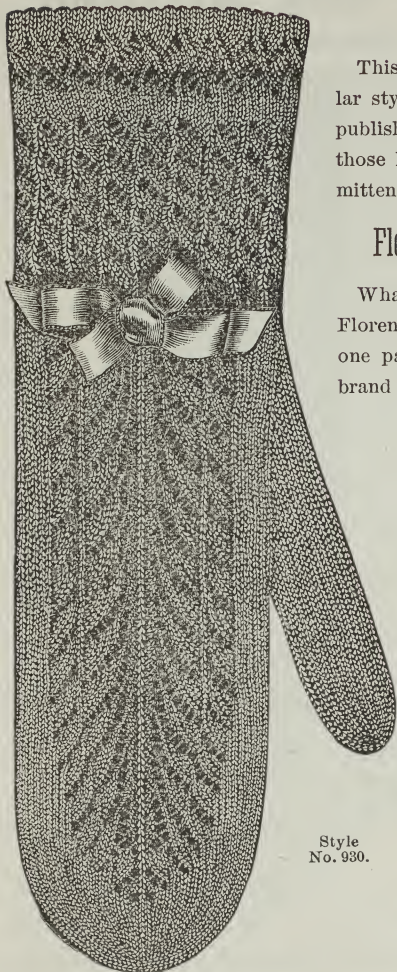
For \$1.00 we will send, post-paid, to any address, one pair of these mittens, Size No. 7. For \$1.12 we will send a pair, size No. 6. For \$1.25 we will send a pair, size No. 5.

NONOTUCK SILK CO.,

FLORENCE, MASS.

CO.,

# FLORENCE SILK MITTENS.



This engraving shows a popular style of these goods. It is published as a protection for those ladies who wish to obtain mittens well made from genuine

## Florence Knitting Silk.

Whatever the design, all real Florence Silk Mittens are sold one pair in a box bearing the brand "Florence" on one end.

The pattern shown here is lined in back and wrist throughout with silk. They are perfect fitting, and in cold climates are far more comfortable than any glove, are more durable and quite as elegant and fashionable as the best of gloves.

Sold by dealers.

We will send a pair of these mittens, post-paid, to any address, on receipt of \$1.75.

Style  
No. 930.

[Engraving one-half Actual Size.]

NONOTUCK SILK CO.,  
FLORENCE, MASS.



# "FLORENCE HOME

1889. 96

Tatting, Netting and Embroidery are the subjects of this edition, which is replete with illustrations and comprehensive description.

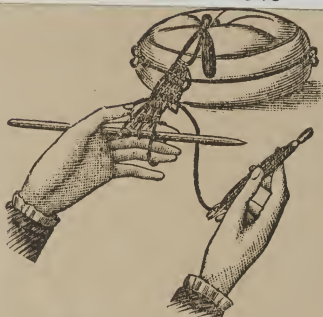
The Book mailed to any address on receipt of six cents. Mention year in ordering, to avoid confounding with 1887, 1888, 1890 or 1891 editions.

**Nonotuck Silk Co.,**  
FLORENCE, MASS.

STERLING & FRANCINE CLARK ART INSTITUTE  
NK9100 .N65f v.5 (1891) stack  
Nonotuck Silk Compa/Florence home needle



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Sample Engraving of Netting  
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